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by mental Craig



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THE POLYPHONIC SPREE!
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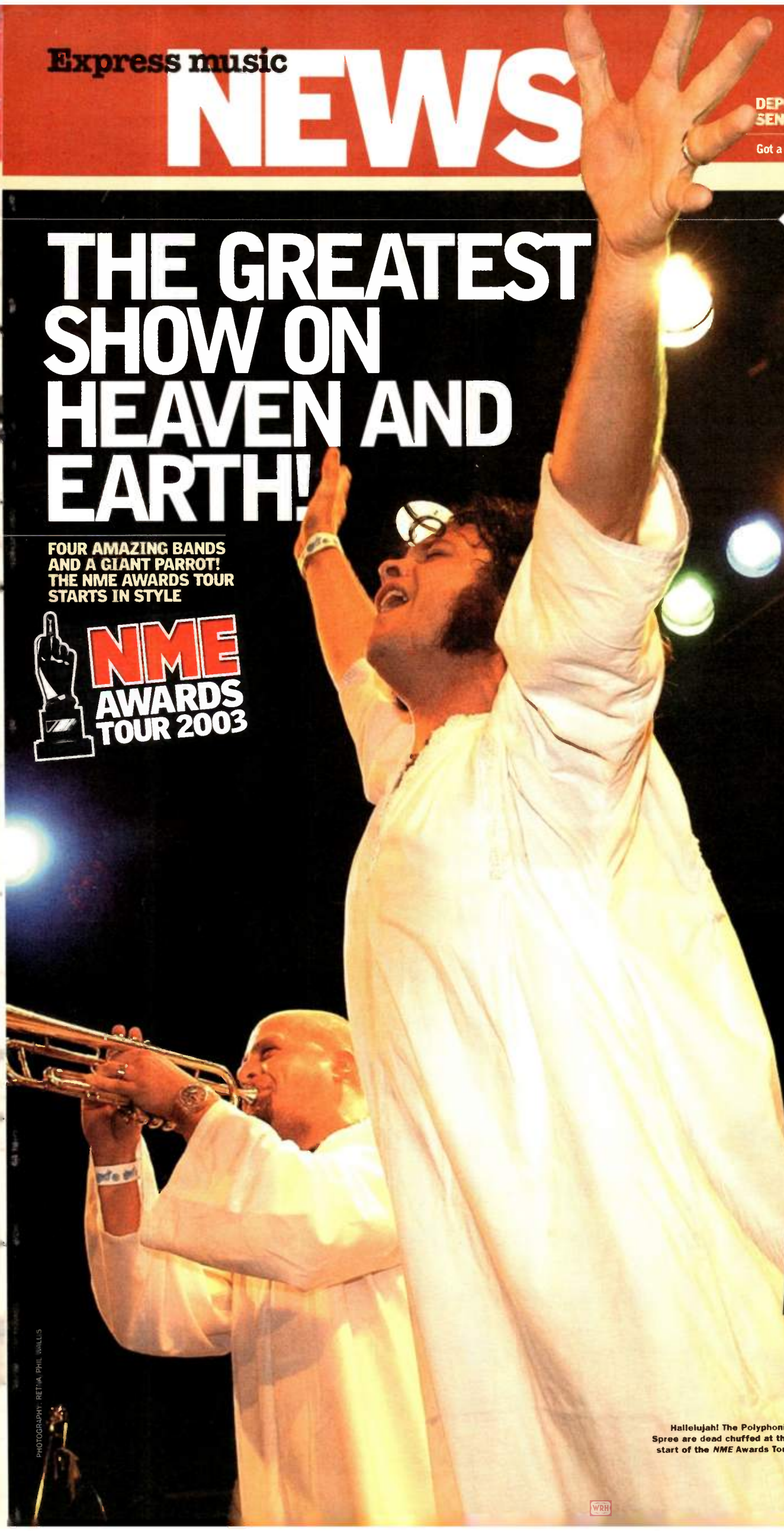
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FOUR AMAZING BANDS AND A GIANT PARROT! THE NME AWARDS TOUR STARTS IN STYLE



Hallelujah! The Polyphonic Spree are dead chuffed at the start of the NME Awards Tour

The annual **NME Awards Tour** kicked off in fine style in Scotland on Sunday (January 26), when Radio 1 DJ **Colin Murray** charged onstage during **The Polyphonic Spree's** set dressed as a giant parrot! The Texan collective, plus **The Datsuns**, **Interpol** and **The Thrills**, amazed in front of a sold-out Barrowlands crowd and assorted members of Glasgow's music scene.

The night's highlight came when Murray ran onstage during the Spree's new single 'Light And Day' dressed in an outsized blue parrot suit as a skit for Channel 4 music show *Born Sloppy*.

Murray, who persuaded Barrowlands bouncers he was the band's keyboard player in order to gain access to the stage area, was rapidly escorted off by two robe-wearing Spree roadies after grabbing singer **Tim DeLaughter** in a friendly headlock.

Murray explained: "Every week they give me a dare to do. Last week I had to get onstage and pretend to be Gareth Gates. This week I'm dressed as a giant bird! But I love The Polyphonic Spree. As a spectacle you can't beat them, they were just awesome. You could see that tonight: there was obviously a lot of people here to see The Datsuns, but by the time they did 'Light And Day'

everyone was going nuts for it. The Thrills were magnificent, too."

The showcase-style nature of the evening meant that most of the bands only had time to play their best-known material, though headliners The Datsuns played two new songs: 'Cherry Lane', which sounded like a cross between Nirvana and '70s metal titans Deep Purple, and 'Messing Around', a glam-tinged stomp.

Despite their obvious differences in style, all four groups seem to be hitting it off and are looking forward to a debauched fortnight on the road in each other's company.

Connor Deasey, frontman of openers The Thrills, said: "I think it's really good value for money having four bands on, especially when they're all just so great!"

Tim DeLaughter was similarly effusive, adding: "I think that the line-up was really eclectic and really smartly put together by NME. I appreciate really interesting bills and these kids are getting such a wonderful range of music - that's really hard to come by these days, especially where I'm from. So respect to you guys!"

The NME Awards Tour is on the road until Sunday, February 9. For the final few tickets to the remaining dates, call the NME Ticketline on 0870 1 663 663.



Watch the birdie: Radio 1's Colin Murray forgets to change into a robe before his stage invasion

"Last week I had to get onstage and pretend to be Gareth Gates. This week I'm dressed as a giant bird" Colin Murray



The NME Awards Tour line up in full: bet those robes will be filthy by the time they reach London

'We're all in love!'

IT'S A MATCH MADE IN HEAVEN AS THE DATSUNS, THE SPREE, INTERPOL AND THE THRILLS GET IT ON FOR THE BEST EVER NME AWARDS TOUR

It's the first night of NME's Awards Tour and Polyphonic Spree linchpin Tim DeLaughter is gushing: "It was just so awesome."

He's just come offstage at the Glasgow Barrowlands and he's still well stoked: "Tonight was simply beautiful, that's all I can say. I love Scotland!"

Backstage after the gig and, as Interpol are readjusting their skinny ties in preparation for a night out on the town, members

of The Polyphonic Spree have turned their dressing room into a TV den, dispensing crisps and

the 25-strong Spree contingent's names and surnames. He's not doing too badly.

It was just one of the best shows I've ever seen."

He's right to be excited. Not only

"The Datsuns are a fantastic live band. I love watching them" Tim DeLaughter

beer and shouting at the Superbowl on the box. Meanwhile, genial Datsuns frontman Dolf De Datsun is running around attempting to memorise each of

"The Datsuns are a fantastic live band," grins DeLaughter. "I just love watching them. I saw a show where Dolf ripped his pants off and his ass was shaking out.

was this one of the most successful opening nights to an NME tour ever, but all of the The Polyphonic Spree's handmade £25 cassocks have sold out at the

merchandise stands. Which means a lot of Glaswegians must be getting the bus home in bedsheets.

"It was weird to look out into the audience and see a load of guys with robes on," grins Thrills singer Connor Deasey. "But then there were loads of Datsuns fans in the front row, too. I guess that the Polyphonic fans will kind of get us, so the mission's really just to win over the Datsuns fans. Tours like this are good because it's a bit of a challenge for the bands, because you have to work harder to win people over."

Datsuns guitarist Christian Datsun agrees. "It's good that there's a bill with a lot of variety. I'd have been bored if it had just been four rock bands."

Between The Thrills' winsome West Coast rock, Interpol's recreation of post-punk pre-Mondays Manchester, The Polyphonic Spree's psych and The Datsuns' gonzo rock shapes, there is clearly something on this bill for everyone. "I was kind of dreading that I wouldn't like the other bands, to be honest and then I'd see them afterwards and have to lie, but they're all really cool," admits Connor Deasey.

"The Polyphonic Spree are really good," says Interpol guitarist Daniel Kessler, "and we played with The Datsuns at Reading and I was pretty impressed by them, too. They really work it and just put on a good show. I had a really good time. I think it's going to be a really good tour."

"The plan for the rest of the tour?" says Christian. "We're just keen to hang out, play some rock'n'roll and have a good time!"

See next week's NME for a full on-the-road tour diary.

CLASS ACTS? The fans' verdict on the NME Awards Tour's opening night

Name: Helen
Age: 17
Who was your favourite act on the bill?
"I enjoyed The Datsuns so much you don't understand! They are rock'n'roll. They just have every good part of every good rock'n'roll band ever. And they're gorgeous!"
Who is your personal tip for 2003?
"The Hellacopters are great."



Name: Scott
Age: 22
Who was your favourite act on the bill?
"The Datsuns, because everyone went completely bananas at the end. I've got the album, but they're amazing live."
Who is your personal tip for 2003?
"The Coral."



Name: Paul
Age: 22
Who was your favourite act on the bill?
"The Polyphonic Spree. I really love them. They're just really super-happy, so upbeat you can't shake it off."
Who is your personal tip for 2003?
"The Thrills."



Name: Ian
Age: 23
Who was your favourite act on the bill?
"Interpol, because they remind me of Joy Division. A nice contrast to the rest of the bands."
Who is your personal tip for 2003?
"This band called Torqamada. They're from Glasgow."



Name: Jenny
Age: 25
Who was your favourite act on the bill?
"The Datsuns, because they're so energetic."
Who is your personal tip for 2003?
"The Soledad Brothers."

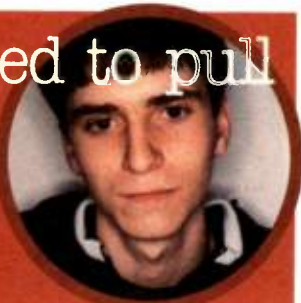


Coral forced to pull shows

The Coral have postponed their NME Awards show due for February 11 after guitarist Lee Southall developed tendonitis.

The band have also been forced to scrap their UK and Ireland tour due to start on February 2.

They will now play their NME Show at London Astoria on April 10. The other bands on the bill, The Basement, The



Sleepy Jackson and Kings Of Leon will now play London Highbury Garage on February 11. Fans with tickets must return to their point of purchase where they can get a refund, transfer to the new Coral date, or go to the new show at the Garage.

Eminem brings Anger Management to the UK

Eminem is bringing the infamous Anger Management tour to the UK and Ireland this summer. The dates will be the rapper's first in this country for two years.

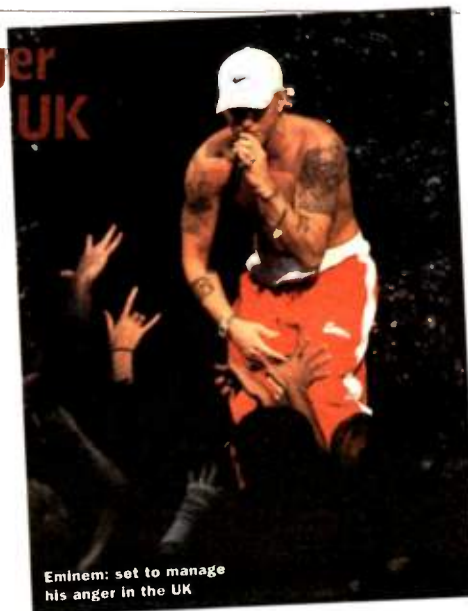
Dates so far confirmed include Milton Keynes Bowl (June 21, Glasgow Hampden Park (24) and Dublin PuncHESTOWN Racecourse (26).

Combining rap and rock, The Anger Management tour has

been hugely successful in the US. Last year's tour featured Ludacris, Papa Roach, Xzibit and the X-ecutioners.

No other acts for this year's dates were confirmed as NME went to press.

Tickets for the UK shows go on sale on February 1 at 9am, priced £30. For availability call the NME Ticketline on 0870 1 663 663.



Eminem: set to manage his anger in the UK

UK TOP 40 SINGLES



1	1	STOP LIVING THE LIFE
		DAVID SWEEDON (MERCURY)
2	2	'03 BONNIE & CLYDE JAY-Z FT
		BEYONCÉ KNOWLES (ROCAVELLA)
3	3	THE OPERA SONG (BRAVE NEW
		WORLD) JARVIS VIKES FT CMC
		(DISCOTON)
4	4	YEAR 2000 BUSTED (UNIVERSAL)
5	5	SOUND OF THE UNDERGROUND
		GIRLS ALoud (POLYDOR)
6	6	LOSE YOURSELF EMINEM
		(INTERSCOPE)
7	7	MUNDIAN TO BACH KE PANJABI MC
		(INSTANT KARMA)
8	8	IF YOU'RE NOT THE ONE
		DANIEL BEDINGFIELD (POLYDOR)
9	9	TRUE JASON FT ANGEL BLU
		(V2/JOB)
10	10	HIDDEN AGENDA CRAIG DAVID
		(WILDSTAR)
11	11	DANGER! HIGH VOLTAGE ELECTRIC SIX
		(IL RUGGROSS)
12	12	CHEEKY SONG (TOUCH MY BUM)
		CHEEKY GIRLS (MULTIPLY)
13	13	LOVE STORY (VS FINALLY)
		LAYO & BUSHWACKA (IL RECORDINGS)
14	14	YOU'RE A SUPERSTAR LOVE INC
		(INULIFE)
15	15	THE WAY (PUT YOUR HAND IN MY
		HAND) DIVINE INSPIRATION (DATA/MOS)
16	16	NICE WEATHER FOR DUCKS
		LEMON JELLY (IL RECORDINGS)
17	17	STORMY IN THE NORTH KARMA IN
		THE SOUTH THE WILDCARDS (ROUND)
18	18	JUST THE WAY I'M FEELING FEEDER
		(ECHO)
19	19	CRUSH DARREN HAYES (COLUMBIA)
20	20	SKAER BOI AVREL LAVIGNE (ARISTA)
21	21	SORRY SEEMS TO BE THE HARDEST
		WORD BLUE FT ELTON JOHN (HARDENT)
22	22	TREAT ME LIKE A LADY
		ZOE BIRKETT (19)
23	23	PLEASE ROBIN GIBB (SPV RECORDINGS)
24	24	COCHISE
		AUDIOSLAVE (EPIC/INTERSCOPE)
25	25	DOLBYMA KELLY FT KELLY ROWLAND
		(UNIVERSAL)
26	26	FLX MY BARK DJ SNEAK FT BEAR WHO
		(CREDENCE)
27	27	SACRED TRUST/AFTER YOU'RE DONE
		ONE TRUE VOICE (EPLA/VE)
28	28	YOU OWE ME TO IT
		HELL IS FOR HEROES (EAM)
29	29	THE KETCHUP SONG (ASERIE)
		LAS KETCHUP (COLUMBIA)
30	30	FEEL ROBBIE WILLIAMS (CHRYSLIS)
31	31	FAMILY PORTRAIT PINK (ARISTA)
32	32	FREELoader DRAFTWOOD (POSTIVA)
33	33	YOSHIMI BATTLES THE PINK ROBOTS
		PT 1 THE FLAMING LIPS (WARNER BROS)
34	34	DIMOSOUR ADVENTURE 3D
		UNDERWORLD (BFI)
35	35	WE'VE GOT TONIGHT
		RONAN KEATING FT LULU (POLYDOR)
36	36	HEAVEN DJ SAMMY AND YANOU FT DO
		(DATA/MOS)
37	37	A LITTLE BIT ROSIE REDMOND (T2)
38	38	I WANNA DANCE WITH SOMEBODY
		FLIP & FILL (ALL AROUND THE WORLD)
39	39	LAST GOODBYE/BE WITH YOU
		ATOMIC KITTEN (INNOCENT)
40	40	SCIENCE OF SILENCE
		RICHARD ASHCROFT (HUT)

UK TOP 40 ALBUMS



2	1	AUSTIN JUSTIN TIMBERLAKE (JIVE)
1	2	LET GO AVREL LAVIGNE (ARISTA)
3	3	BUSTED BUSTED (UNIVERSAL)
4	4	MISSUNDERSTOOD PINK (ARISTA)
5	5	GOTTA GET THRU THIS
		DANIEL BEDINGFIELD (POLYDOR)
13	6	STRIPPED CHRISTINA AGUILERA (RCA)
6	7	ESCAPOLOGY ROBBIE WILLIAMS (EAM)
7	8	BY THE WAY
		RED HOT CHILI PEPPERS
		(WARNER BROS)
30	9	THEIR GREATEST HITS - THE RECORD
		BEE GEES (POLYDOR)
9	10	ONE BY ONE JOE DOUGHERTY (RCA)
11	11	A RUSH OF BLOOD TO THE HEAD
		COLDPLAY (PARLOPHONE)
15	12	THE EMINEM SHOW
		EMINEM (INTERSCOPE)
17	13	MELBODY AM
		ROYKSOPP (WALL OF SOUND)
14	14	COMFORT IN SOUND FEEDER (ECHO)
15	15	SLICKER THAN YOUR AVERAGE
		CRAIG DAVID (WILDSTAR)
16	16	COME AWAY WITH ME
		NORAH JONES (PARLOPHONE)
17	17	ANGELS WITH DIRTY FACES
		SUGABABES (ISLAND)
18	18	ONE LOVE BLUE (INNOCENT)
19	19	THINKING IT OVER LIBERTY X (V2)
20	20	A LITTLE DEEPER
		M5 (DYNAMITE POLYDOR)
21	21	A NEW DAY AT MIDNIGHT
		DAVID GRAY (EAST WEST)
22	22	UNBREAKABLE - THE GREATEST HITS
		VOL 1 WESTLIFE (IS)
23	23	ESCAPE
		ENRIQUE IGLESIAS (INTERSCOPE)
24	24	THE GREATEST HITS 1970-2002
		ELTON JOHN (MERCURY)
25	25	IT HAD TO BE YOU - THE GREAT
		AMERICAN ROAD STEWART (J)
26	26	AUDIOSLAVE
		AUDIOSLAVE (EPIC/INTERSCOPE)
27	27	HUMAN CONDITIONS
		RICHARD ASHCROFT (HUT)
28	28	LORD OF THE RINGS - THE TWO
		TOWERS OST
		HOWARD SHORE (REPRISE)
29	29	ELVIS - 30 NUMBER 1 HITS
		ELVIS PRESLEY (RCA)
30	30	FORTY LICKS
		THE ROLLING STONES (VIRGIN DECCA)
31	31	ORIGINAL PIRATE MATERIAL
		THE STREETS (679/LOCKED ON)
32	32	MORE FRIENDS - SMALL WORLD BIG
		BAND 2 GIRLS HOLLAND (VIRGIN)
33	33	YOSHIMI BATTLES THE PINK ROBOTS
		THE FLAMING LIPS (WARNER BROS)
34	34	200 KM/H IN THE WRONG LANE
		TATU (INTERSCOPE)
35	35	KURVANA KURVANA (GEPHEN)
36	36	WHITE LADDER
		DAVID GRAY (EAST WEST)
37	37	HAVE YOU FED THE FISH?
		BADLY DRAWN BOY (IL RECORDINGS)
38	38	FEELS SO GOOD
		ATOMIC KITTEN (INNOCENT)
39	39	THIS IS ME THEN
		JENNIFER LOPEZ (EPIC)
40	40	ALL RISE BLUE (INNOCENT)

Aussie press slam Vines at Big Day Out

'OUT OF CONTROL' CRAIG NICHOLLS BLAMED FOR POOR FESTIVAL PERFORMANCE

The Vines' return to the live arena in their native Australia on the Big Day Out festival has provoked a furore in their home country, with confusion and contradiction being voiced from both the Aussie press and fans.

While some fans emailed *NME* with ecstatic reviews of the show, *The Melbourne Sun Herald* described their set at the Gold Coast leg of the festival last week (January 19) as "painful".

The article ran: "Most talked

wasted opportunity" and quoted a fan at the festival, who said: "The place was packed before they started and within two songs people started streaming out."

"Afterwards I saw one girl ripping off a Vines patch from her shirt. Later I saw punters with their Vines T-shirts turned inside-out."

The website reported that frontman **Craig Nicholls** was "out of control", barely hitting a note, dropping his guitar several times, smashing a microphone,



there was an extraordinary development in the apparent meltdown of Nicholls, as he cracked during an interview with our journalist, Alicia Brodersen, destroying her tape recorder and trashing the interview room.

The sensational story will be carried in full in next week's *NME*, along with our reports and reviews tracking the Big Day Out as it moves around Australia.

"Craig Nicholls seemed completely oblivious to even being onstage at all"
Vines fan Ben Ward

about band on the planet? The Vines, still, and plenty more were talking after their set at the Big Day Out on Sunday... And none of it positive.

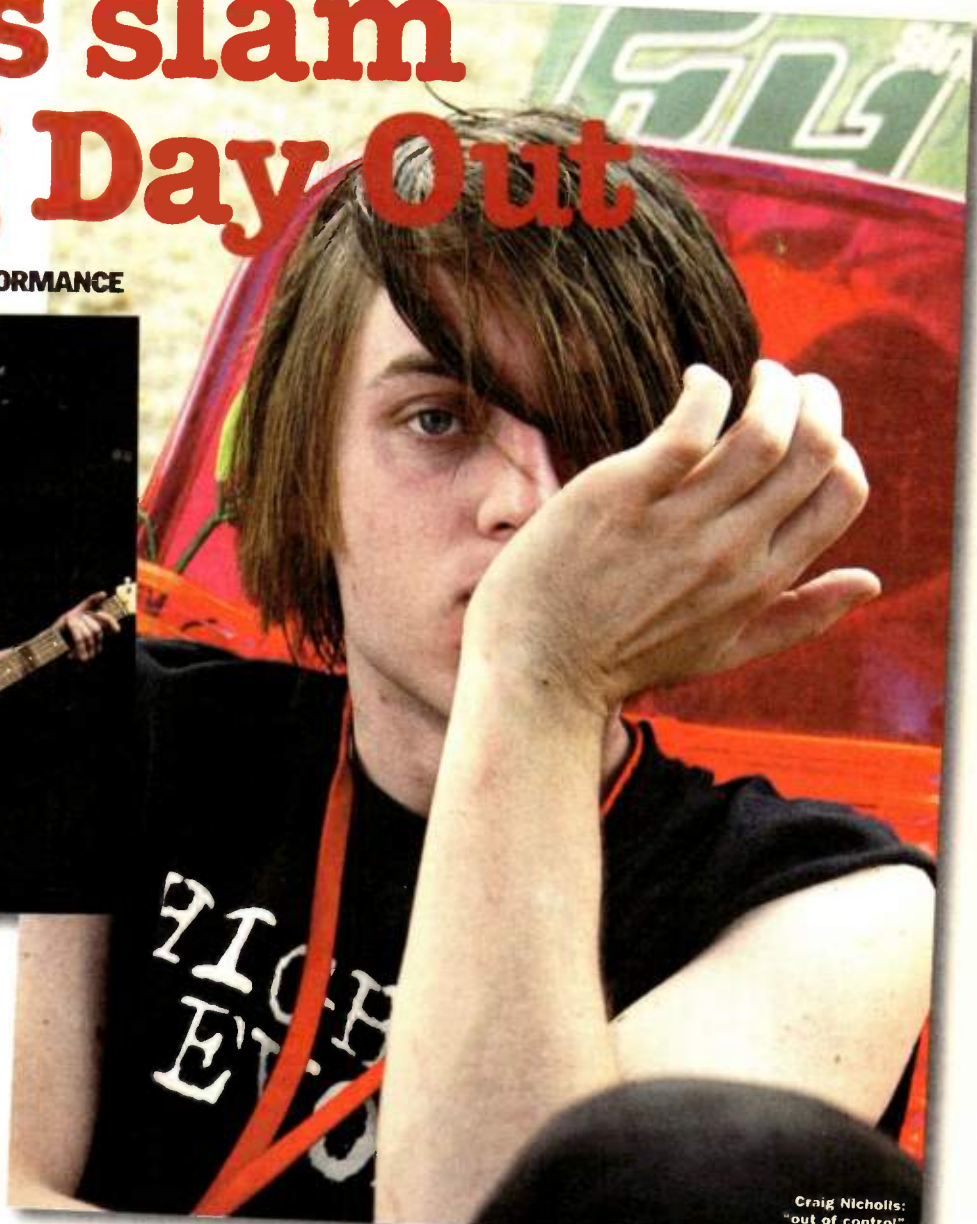
"Just a few months ago they played a couple of dynamite shows in Brisbane, but playing in broad daylight at a festival really doesn't seem to agree with them."

Website www.news.com.au described their set as "at best, a

and was generally "disengaged from his bandmates".

Disappointed fan Ben Ward contacted *NME* to say: "As a loyal fan I went to the (Brisbane) Arena to see a truly outstanding performance: outstanding because it was so fucked I will never forget this show so long as I live. Craig Nicholls seemed completely oblivious to even being onstage at all."

And, as *NME* went to press,



Craig Nicholls: "out of control"

PJ Harvey unveils new songs in Oz



PJ Harvey: returning to a punkier sound

PJ Harvey has been playing a handful of new songs on tour in Australia – and is also rumoured to have written a song inspired by the September 11 terrorist attacks.

Harvey is currently on tour down under, playing her own solo shows, as well as on the Big Day Out festival with **The Vines**, **Queens Of The Stone Age**, **The Music** and **Jane's Addiction**.

At the gigs Harvey has given fans a sneak preview of songs which are likely to feature on the follow-up to 'Stories From The City, Stories From The Sea', which is due at some point this year.

The songs have titles including 'Who The Fuck', 'Bows And Arrows' and 'Desperate K' and show a return to the punkier sound of 1993's 'Rid Of Me' album.

According to some fans, the singer, who became stranded in Washington after the terror attacks in 2001, has also written a song titled '9/11', about the effect the events have had on her.

Corgan dons a wig for film cameo

Billy Corgan is to make a cameo appearance as a wig-wearing doctor in video director Jonas Akerlund's debut movie.

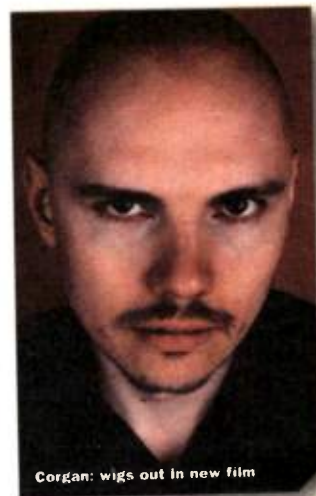
Corgan, who wrote the film's soundtrack at the request of Akerlund, asked for a role in *Spun* in return for providing the music.

"We had worked together before many times, so I gave him the script because I wanted to see what he thought about it," Akerlund said. "And he came back and said, 'I'll do the music.' So I said, 'OK.' But he had one condition. He wanted a role in the

movie, so he's got a scene where he's this doctor under this wig."

Akerlund added that Corgan's music was essential to the film, which stars John Leguizamo, Mickey Rourke, Brittany Murphy and Debbie Harry. "His music really added to the overall impression. The weaknesses I have in the film, he helped with his music," he said.

Corgan's new outfit **Zwan** make their UK debut at the London Shepherd's Bush Empire on February 12, following the release of their 'Mary Star Of The Sea' album on January 28.



Corgan: wigs out in new film

The Music to play Letterman

The Music are to make their US TV debut on the *Late Show With David Letterman* on March 18.

The band, who will be supporting **Coldplay** on their extensive North American tour, release their eponymous debut album in the States on February 25.

They will follow in the footsteps of **Interpol**,

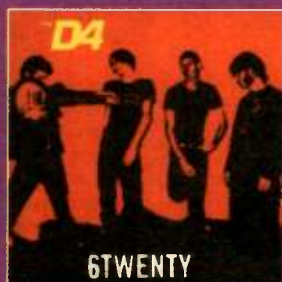
Radiohead, **Oasis** and **Idlewild**, who have all been on the high-profile show in recent years, which is seen as a stepping stone for up-and-coming bands.

When **The Music** return from their US tour, they will spend a couple of months working on their second album.

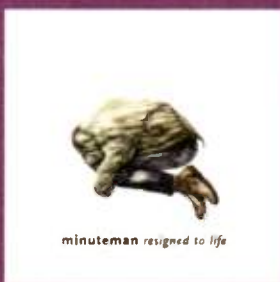
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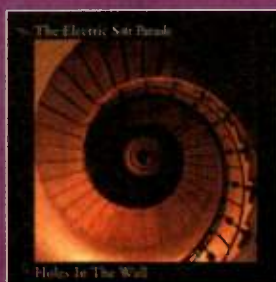
The D4



Minuteman



The Cooper Temple Clause



The Electric Soft Parade



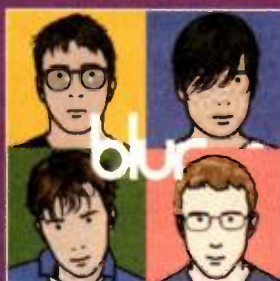
The Von Bondies



Comet Gain



Black Rebel Motorcycle Club



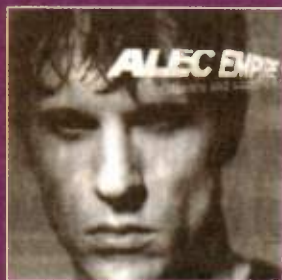
Blur



Doves



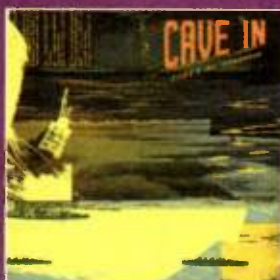
Ladytron



Alec Empire



Ballboy



Cave In



Nirvana



Ian Brown



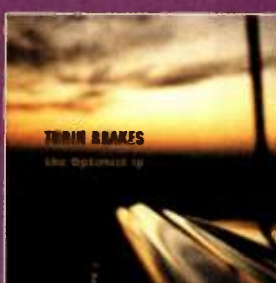
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WHATEVER TURNS YOU ON



50 Cent: Frankeminem's monster!

EMINEM AND DRE 'CREATE' THE HOT NEW RAPPER IN HIS FORTHCOMING VIDEO

Here's **Eminem** and **Dr Dre** 'creating' the latest force in the Shady Empire – rapper **50 Cent**.

The shot is taken from the forthcoming 50 Cent video 'In Da Club', which is released as a single in the UK on March 10 via Shady Records.

The vid shows the Queens-born rapper's Frankenstein-like creation at the hands of Eminem and Dre in the 'Shady Development Centre'. The pair test him in different locations including a nightclub and gym, to make sure he's up to the task of becoming their protégé.

50 Cent's debut album 'Get Rich Or Die Tryin'' is released on February 10. See page 29 for our feature on the controversial rapper.

"He's got your eyes, Em": Dr Dre and Nurse Mathers gaze proudly at their creation



"...as well as your way with the ladies"

Scenes from the rap star-making operation at the Shady Development Centre. No bits of Vanilla Ice were used



The pair test 50 Cent in a nightclub and gym to make sure he's up to the task of becoming their protégé

Aw! Coldplay Chris dedicates a song to Gwyneth

Coldplay's **Chris Martin** dedicated a new song to "the most beautiful woman in the world" on the opening night of their US tour last week.

Coldplay are currently back in North America touring massive venues in support of their second album 'A Rush Of Blood To The Head', which has just gone

platinum in the US, selling one million copies.

On the first night at the Orlando Hard Rock (January 21), frontman **Chris Martin** played a new song titled 'Moses'. Fans at the gig said the singer proclaimed the track to be about "falling head over heels in love with the most beautiful woman in the world",

which was widely taken as a reference to his current squeeze **Gwyneth Paltrow**.

From here, Coldplay play huge venues across the continent until March, when they return to Europe for more shows. Their next UK dates will be their biggest ever, headlining the Manchester Evening News Arena (April 14 and ending with two nights at London Earls Court (16-17). For tickets call the NME Ticketline on 0870 1 663 663.



Gwynning her over: Chris Martin

NEWS IN BRIEF

Fans of the late **Clash** frontman **Joe Strummer** are being urged to plant trees in his memory.

The Future Forests environmental charity is planting a Joe Strummer Memorial Forest on the Isle of Skye.

Strummer was a supporter of the charity, which encourages people to plant trees to help compensate for the pollution they cause.

A Future Forests spokesperson said: "Joe absolutely loved forests and trees, and helped get Future Forests started. His inspiration and energy backstage at Glastonbury 1997 was the spark that got Future Forests going."

"Joe then decided that he would have his own forest planted, to offset the emissions from his CDs, and became the world's first carbon-neutral artist."

People can pay for trees to be planted via the Future Forests website at www.futureforests.com.

In return, they will receive a certificate and a map of the forest.

The **NME/War Child** album '1 Love' has sold so well that B-Unique Records has advanced the

charity £150,000 to

help an education program in the Democratic Republic of Congo (DRC).

Funds will be invested in rehabilitating schools, providing teacher training and school equipment, and the establishment of Income generation projects to enable parents to send their children to school. War Child will also look at providing school meals to encourage children back into the classroom.

Blink-182 plan to release their new album in the summer. The record, the follow-up to 2001's 'Take Off Your Pants And Jacket', is being written and recorded in San Diego.

A webcam has been set up at www.blink182.com, where fans can keep up to date on the album's progress.

PHOTOGRAPHY: LF/PA



oasis

songbird

cd/dvd/7" out next week

taken from the multi platinum album **Heathen Chemistry** also featuring the hit singles *the hindu times*, *stop crying your heart out*, *little by little*, *she is love*

Wayne Coyne: Godfather of indie



(Main) Wayne Coyne feels an evil presence: (above) it's Justin Timberlake

shot at by a farmer who thought he was a fox because of his ginger hair!" Wayne Coyne added: "Gruff was wonderful. He did this thing where his little keyboard plays a demo version of Billy Joel's 'Just The Way You Are'! Then he did a couple of his own songs and made up a song about The Flaming Lips on the spot!"

After the tour was completed, the Lips went to BBC Television Centre to record an appearance on *Top Of The Pops*. At Wayne's request, Justin Timberlake, who was also scheduled to be on the show, played bass on single 'Yoshimi Battles The Pink Robots

wonderful. He was the first one and you never know how these things are going to go."

At the Bristol Academy, Gruff Rhys also played three songs, getting into fancy dress mode for the elaborate shows. A fan at the gig explained: "A red Power Ranger came onstage and sat

"It worked out wonderfully. It just makes the evening more special" Wayne Coyne

down to play a song on a Casio keyboard. The helmet then came off to reveal Gruff.

"The first thing he said was how the government are wrong to blame gun violence on musicians. He said that a friend of his was

Pt 1', dressed as a dolphin. When Timberlake took off the costume, the audience went mad, mobbing him for autographs.

The Flaming Lips hope to return to the UK in the summer, and are likely to play Glastonbury.

FLAMING LIPS MAN GATHERS CELEBRITY SUPPORT... AND JUSTIN TIMBERLAKE ON BASS!

The Flaming Lips' frontman Wayne Coyne became the Godfather of indie last week – summoning celebrity acts to play impromptu support sets on his band's tour, and even persuading Justin Timberlake to join them on *Top Of The Pops* as a dolphin!

The Lips were touring the UK in support of their current album 'Yoshimi Battles The Pink Robots'. And on almost every night, a different unannounced singer performed a short solo set.

Badly Drawn Boy played at the Manchester Academy, **Super Furry Animals** frontman **Gruff**

Rhys in Bristol and **Beth Orton** and **Ash's Tim Wheeler** turned up to play on the Lips' two night residency at the London Kentish Town Forum (January 21-22).

Wheeler performed 'Shining Light', 'Goldfinger' and a cover of The Undertones' 'Teenage Kicks', while Orton duetted with the Lips on their bizarre cover of Kylie's 'Can't Get You Out Of My Head'.

"We didn't want to announce it, it's just an extra bonus," Coyne explained. "It worked out wonderfully. It just makes the evening more special."

Coyne said he's been friends with Badly Drawn Boy for years, but had some minor reservations about asking him to perform.

"Our biggest worry was that he would get drunk and play for 45 minutes!" he joked. "But he was

The party season continues for The Libertines



Pete spots an imminent stage invasion

The secret location for this week's surprise gig by The Libertines was... north London watering hole Filthy MacNasty's!

A few hundred fans crammed into the tiny venue last Friday (January 17) for an unannounced free show by Albion's hardest-pulling new rock revolutionaries.

The boys certainly seem to have an insatiable appetite for taking over pubs night after

night – could it be because their neighbours have finally had enough? *NME* this week received a despairing letter from a lady who had to decamp to a friend down the road, distraught by their "very loud parties, nightly". Tsk!

The locals join in on the chorus of 'Danny (Rent) Boy'

Rap superstar lands sitcom role

As **Ashanti** stakes her claim to TV stardom with a monster role in an upcoming episode of *Buffy The Vampire Slayer*, **Eve** is sewing up plans to star in a sitcom herself, playing an aspiring New York fashion designer.

The rapper, who has her own clothing label *Fetish*, says she was wary of moving into sitcom at first. But she was persuaded after getting the chance to promote her own clothing designs on the show, with characters wearing her designs on screen.

As well as starring in the show, she will receive a producer credit and have a hand in making executive decisions.

The pilot episode of the show, which draws on Eve's real-life experiences, including her "messed up" love life, is to be filmed on a mocked-up New York City set in Los Angeles.

She told *Rolling Stone*: "I can't find a man, I'm having problems in that department, so you'll see me go through boyfriends and (having) little, funny, love interests. It'll be cute."

She will also have the requisite gay sidekick, as popularised by *Will And Grace*



Eve memorises her lines

and *Sex And The City*. "One of my friends that will be with me every second of the day is gay. He helps me with the (fashion) line and he knows everything about New York City, like all the hot spots to go to."

Other characters will include a "gold digger" girl and a struggling model who lives in the same building as her character. "I know a lot of people haven't seen me in a comedic light, but I'm goofy as hell," she added.

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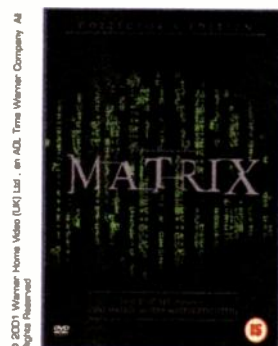
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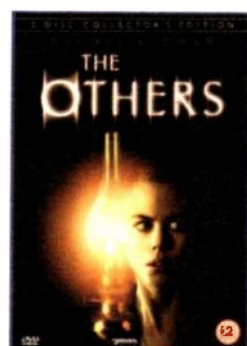
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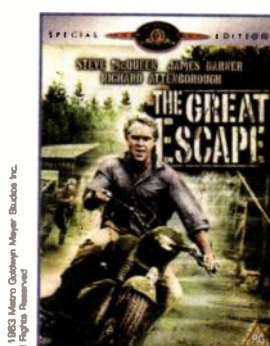
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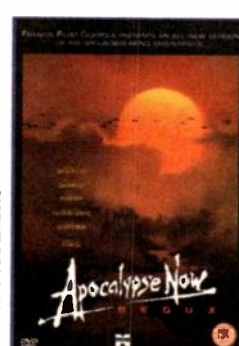
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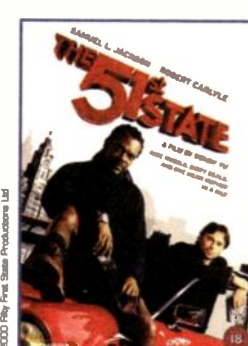
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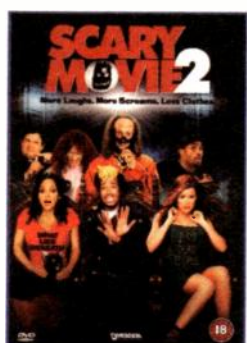
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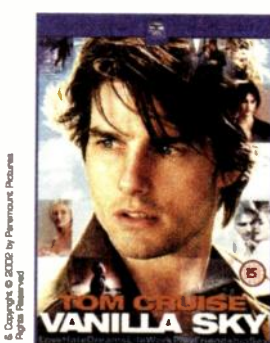
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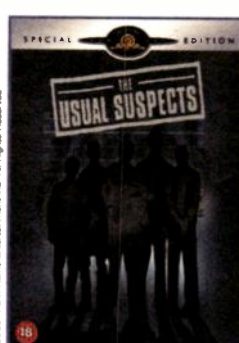
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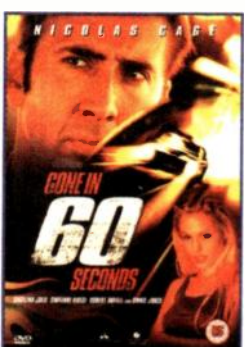
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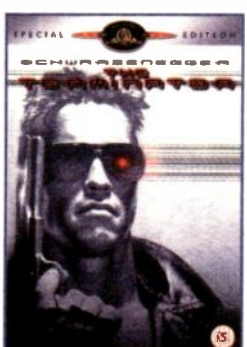
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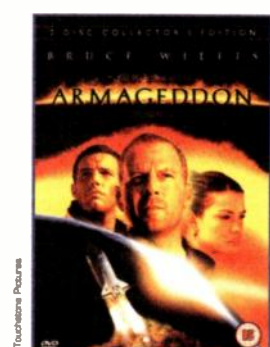
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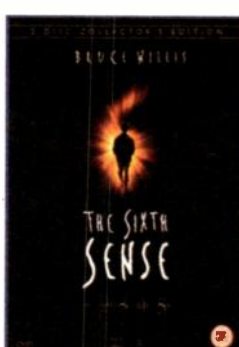
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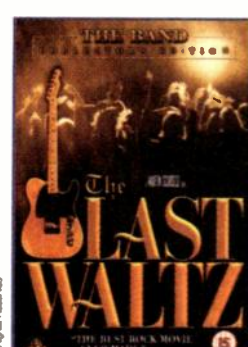
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Ash documentary haunted!

BAND CALL IN CLAIRVOYANT TO EXORCISE GHOSTS OF MURDERED SOLDIERS FROM FILMING SITE

Inside the spooky studio: if you look carefully, you can just make out three ghoulish figures...

Ash were caught up in a supernatural spook-fest last week, when filming of a new documentary was interrupted so a clairvoyant could exorcise the ghosts of 29 people from a building they were using.

The band were shooting in a derelict building formerly used by the Sierra Leone consulate in central London when things started to go wrong. Cameras wouldn't work, things were going missing and there was an unnatural feeling of tension in the place.

So in stepped Sharon Neill, a blind Northern Irish clairvoyant used by the police to help with missing persons and murder enquiries. Neill is a friend of Ash bassist **Mark Hamilton**. She helped him recently, he said, by cleansing him of three spirits who were using his body as a host. Neill and Hamilton were due to re-enact some of the cleansing rituals for the documentary.

"She walked into this building and nearly froze," Hamilton told *NME*. "She said the place was crawling with spirits. They were spirits who effectively still thought they were alive, trying to reach someone who could see them."

Neill detected 29 spirits, many of whom she believed were soldiers. At least three, she said, had been murdered.

led us to where it had happened and described the room we were looking at.

"All the spirits were rounded up and put in the basement. She wouldn't go down there, said it was too much. A lot of the crew were really freaked out. It took her about two days to help them move on. When it was finished, the atmosphere was totally different."

"The clairvoyant said the place was teeming, crawling with spirits" Mark Hamilton

"She has this team of guys who help the spirits move to the other side," Mark explained. The team are the spirits of Belfast hardmen.

"To help them across she had to relive the murders," said Hamilton. "It's very difficult for her. With one of the murders, a guy was stabbed with a bayonet or something. She

Ash: *Love And Destruction*, is the "most unconventional band documentary" the producers could make, and sees the band kidnapped and interrogated.

"Charlotte (*Hatherley*) was regressed into a past life, I can't tell you what. It'll spoil the surprise," explained Mark.



In the band's documentary Ash drummer Rick is crucified. For real!

"Tim (*Wheeler*) is analysed to find the formula for what's inside his head. Rick (*McMurphy*) is crucified and is spouting off about what he thinks of religion and that."

"They wanted me to do something about aliens, but I said this incredible thing has happened to me - and they said do that."

Ash plan to bring Sharon Neill along to the *NME* Carling Awards. Be afraid.

Howells turns on Robbie

Culture Minister **Kim Howells** became embroiled in yet another music-related controversy last week, this time accusing **Robbie Williams** of aiding international drug-dealing and prostitution through his support for music piracy.

The controversial MP launched his broadside at Williams after the star said downloading music from the net and burning CDs was "great".

"In saying that piracy is a great idea, Williams is doing the work for gangs involved in drugs and prostitution who find music piracy an excellent way of laundering their profits," the Minister said.

"I'm appalled at Robbie Williams' statement. He has an £80million contract and probably doesn't worry too much about all those musicians who depend on revenue from sales of their product. Williams should not be defending theft, and this is real theft. It is the equivalent of going into a record store and shoplifting. I hope musicians everywhere will condemn his statement."

Howells made his remarks during an online chat with *The Guardian*. He said he hoped to "put a few matters right" - a reference to remarks he made several weeks ago when he blamed rap and hip-hop for a rise in gun crime in the UK.



Robbie: in league with pirates, dealers and hookers, according to Labour MP Kim Howells (inset)

He said: "I want to make it clear that it's not rap I object to, but a small minority of lyrics in songs which glamourise violence and misogyny."

"I don't believe that listening to rap is capable of turning otherwise peace-loving individuals into gun-toting gangsters. It's the notion that we should ignore this amoral content as, somehow, being legitimate."

See next week's *NME* for an interview with New Labour's most reactionary politician.

Moz takes Sanctuary in new record deal

Morrissey has signed a record deal with Sanctuary Music - home to **Megadeth**, **Ministry** and **Black Sabbath**!

The music group has been in negotiations with the singer for a year, and according to reports in the French music press, the deal was confirmed at the MIDEM music conference in Cannes last week.

No one at Sanctuary was available to speak to *NME* at the time of going to press.

Morrissey played his first UK shows for almost three years in 2002 and the Morrissey/Smiths revival has been gaining pace, with The Smiths voted the greatest band in last year's *NME* Top 50 Artists poll, and current favourites including **Interpol**, **Ryan Adams** and **The Libertines** declaring themselves devotees.

new music starts here

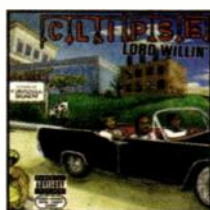
playlist



playlist

Playlist is HMV's guide to the most exciting new music releases. There's a selection of the finest new rock 'n' roll from across the Atlantic, with tracks from Philadelphia's Burning Brides and rising Detroit four-piece The Sights. Also included are new cuts from Ed Harcourt, Calexico, Clipse, Tom McRae and electro purveyors Ladytron alongside all-girl bluegrass trio The Be Good Tanyas.

Get HMV playlist FREE when you buy any of the albums shown here, or selected new music titles. See instore for details - playlist can also be purchased separately for only £2.99.



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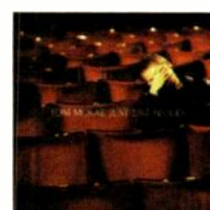
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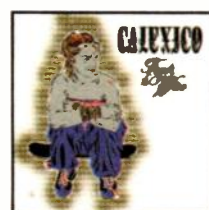
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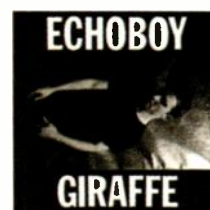
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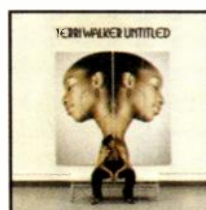
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NEWS

The limited edition
Adidas sneakers...

...which fans
queued for
hours to buy

Adidas pay tribute to Jam Master Jay

HUNDREDS OF RUN-DMC FANS QUEUE TO BUY LIMITED EDITION SNEAKER

A limited edition **Jam Master Jay** memorial trainer went on sale in the US last week, and fans queued for hours to buy a pair.

The Adidas MJM Ultrastar trainers, issued on what would have been the birthday of the murdered **Run-DMC** DJ's birthday (January 21), were designed by Jay's sons, Jason Jr, aged 16, TJ, 11, and Jesse, who is seven.

The trainer is black with three white stripes, and features a sketch of Jay - aka Jason Mizell - on the upper tongue, with 'Jam Master Jay' above it and '1/21/65 - 10/30/02', commemorating his life, beneath.

Run-DMC were synonymous with Adidas trainers, paying homage to their favoured

footwear on their 1986 single 'My Adidas': 'My Adidas only bring good news./And they are not used as selling shoes./ They're black and white, white with black stripe/The ones I like to wear when I rock the mic'.

Moe's Sneaker Spot in Queens, New York, close to Run-DMC's studio where Jay was gunned down in October, put the trainers on sale at 8pm on Monday night. Hordes of fans had flown in from as far afield as Texas, Georgia and Indiana especially to get one of the 400 pairs on sale. Jay's mother, his eldest son Jason Jr and many of his aunts and cousins turned up to show their support.

The store will make no profit from selling the shoes, which retail at \$100 a pair. "Once

they're all gone, I'm going to work with his wife Terri to work out some sort of scholarship fund for his kids," said owner Mitch Toubin.

Moe's was the only shop, apart from Adidas stores in New York and LA, where US devotees could buy a pair. Some of the 5,000 pairs were sold through the Adidas stores in Berlin and Tokyo, and some were available to buy online at www.adidas.com. A spokesperson said a few other

select shops would be chosen to sell them outside the States.

General manager of Moe's, Nelson Martinez, said: "There were hundreds of people here, they flew in from all across the United States just for these shoes. There was a nice, warm atmosphere."

All Adidas' proceeds from the sale of the trainers are to go to The Scratch DJ Academy in Manhattan, which was set up by Jam Master Jay.

"There were hundreds of people here just for these shoes. There was a nice, warm atmosphere"

General manager of Moe's Sneaker Spot

Tupac narrates his own documentary

A documentary tracing the life and death of rapper **Tupac Shakur** - narrated entirely by the star himself - was premiered at the Sundance Film Festival in Utah last week.

Tupac: Resurrection is a montage of interviews, including exclusive footage of him speaking from prison, home movies and unseen journal entries, pieced together as a personal narrative by Tupac to the story of his life.

The film, director **Lauren Lazin**'s debut, reveals how Tupac's life was being shaped years before he was born, with footage of his mother, Afeni Shakur, a former Black Panther, showing her influence on her son and his later militant views on race and the black community.

Lazin traces Shakur's childhood in Baltimore through his influential career, including home videos of Shakur and best friend movie star **Jada Pinkett** attending the Baltimore School of Arts and lip-synching to DJ **Jazzy Jeff** and **The Fresh**

Prince's 'Parents Just Don't Understand'. **Pinkett** went on to marry **Fresh Prince** **Will Smith**.

The film's aim was to reveal the sensitive side behind Shakur's public persona, and the prolific approach later in his career which led to him record all 27 tracks for the album 'All Eyez On Me' in just two weeks.

Lazin portrays the contrast between the "undeniable love" Shakur received from his fans and his decline in 1994, when he was shot during a robbery at the Hit Factory in New York, and subsequently jailed on sexual assault charges.

An exclusive 1995 interview from the Clinton Correctional Facility sees Shakur in despair:

"Prison kills your spirit... There is no creativity." He also speaks of premonitions about his own death and imagining life as an angel.

The film winds up with his shooting outside a Las Vegas casino on December 8, 1996, and his death five days later.



First ever hip-hop music festival announced

Def Jam founder, **Russell Simmons** (pictured, below) is putting together the first urban hip-hop music festival in the US, to coincide with the second annual Hip-hop Summit in Atlanta, Georgia.

The festival, on April 12-13 at Atlanta's Turner Field, has been dubbed the 'Woodstock of hip-hop'.

Simmons commented: "Just as music played an important role in the changing of our culture after the original Woodstock, we are again at a turning point. Music - specifically hip-hop - will have a role in shaping our future. It's time to take that responsibility seriously."

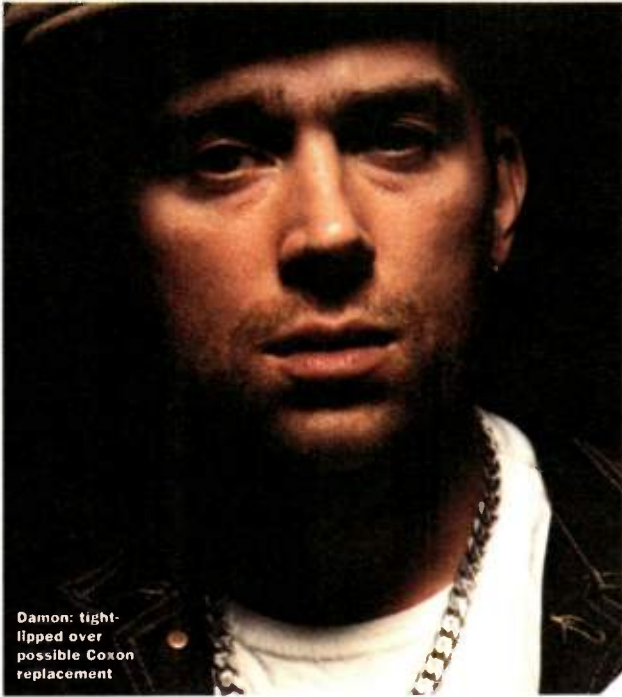
The day before the festival, the Hip-hop Summit will be held at Morehouse College in Atlanta.



PHOTOGRAPHY: LRF/REX/PA

New Blur man mystery deepens

VERVE, SMITHS AND EVEN OASIS GUITARISTS IN THE FRAME FOR BAND'S COXON REPLACEMENT



Damon: tight-lipped over possible Coxon replacement

Blur have been auditioning replacement guitarists for **Graham Coxon**, with frontman **Damon Albarn** claiming "a guitarist from a well-known band from the north of England" has "fitted in really well".

Rumours on who that could be have already started, with ex-**Verve** man **Nick McCabe** topping the list. However, former **Stone Roses** guitarist **John Squire** and **Smiths** legend **Johnny Marr** are also in the frame, as are one-time **Oasis** guitarist **Bonehead**, **Happy Mondays** **Mark Day**, **Shed Seven**'s **Paul Banks** and **Richard McNamara** from **Embrace**.

Albarn was coy when speaking to *NME* about the appointment.

"We're currently auditioning for a new guitarist," he said. "Not for the band but someone to work with on live stuff. We've been trying out a few people and one person has fitted in really well. He's a guitarist from a well-known band from the north of England."

However, bassist **Alex James** was a little more expansive in a web posting to fans. Explaining that the band were in a rehearsal studio near Pentonville Prison in north London, he added that not just one but two new guitarists were likely to enter the Blur fold.

"We're going to need quite a big band to play this album. Probably two guitarists," he said. "The search is on. It's actually easier to learn to play the guitar yourself than to find a guitar player, but there you go."

Blur have ruled out playing major venues on any upcoming tour, claiming a preference for smaller capacity shows. However, it's believed the band are planning to play at least one major UK summer festival.

Meanwhile, it was announced last week that Blur's comeback single will be called 'Out Of Time', set for release in late-April. Their album will follow shortly after.

V2003 headliners announced

Coldplay and Red Hot Chili Peppers have been confirmed as headliners for V2003 – as predicted by *NME* earlier this month.

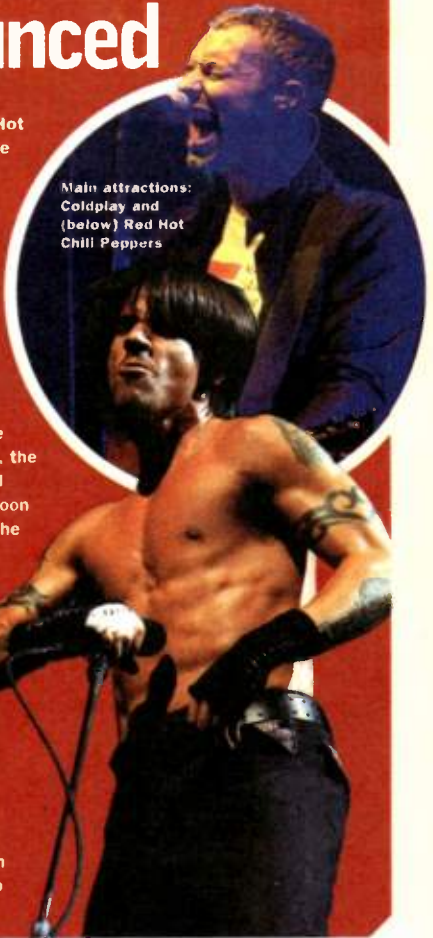
The festival will take place at Hylands Park, Chelmsford and Weston Park, Staffordshire, on August 16 and 17.

This will be the third time that Coldplay have appeared at V. In 2000, the band played the second stage with a mid-afternoon billing, progressing to the main stage in an early-evening slot in 2001.

"It's amazing to see a band like them come back to headline the V festival in 2003," commented festival director Simon Moran.

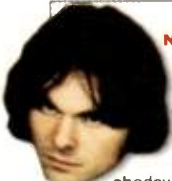
The Chili Peppers previously topped the festival's bill in 2001.

Tickets go on sale on March 8, with prices to be confirmed.



Main attractions: Coldplay and (below) Red Hot Chili Peppers

WHO COULD REPLACE GRAHAM COXON?



NICK MCCABE - 7-4 FAVOURITE

Since walking out of The Verve in 1998, McCabe has been a shadowy figure, making a living, some say, teaching guitar in southern Spain. Not a part of the Ashcroft/Gallagher appreciation society, he might fancy sleeping with the enemy. The purported twiddly atmospherics of Blur's new album would also appeal.



JOHN SQUIRE - 9-2

Currently touring his first solo album, the former Stone Roses demi-god has his taste for the stage back again. And as The Stone Roses' greatest hits album didn't exactly burn white across the charts, the money from a Blur tour would be welcome.



JOHNNY MARR - 50-1

One of Noel Gallagher's best pals, he's unlikely to feel comfortable sharing a stage with Albarn. That said, he's no stranger to new electronic directions (see *Electronic* with Bernard Summer). Will be touring with his band The Healers, though, and doesn't need the cash.



MARK OWEN - 5-1

He can play Radiohead's 'Street Spirit', which Graham allegedly always refused to do (too commercial), much to Albarn's chagrin. Owen could also teach the others a few dance steps, useful during the DAT-powered hits from the new album. And he could bring much needed hair to the receding Blur.



RICHARD MCNAMARA - 16-1

Embrace are currently "in t'studio" working on new material. They have been there an awfully long time, and Richard might fancy breaking out and stretching his legs. While his 'big music' stylings may sit uneasily with Blur, he could bring a new dimension to the Britpoppers. And he encourages use of a kazoo.



BONEHEAD - 18-1

There are only so many afternoons you can spend polishing your Aston Martin. Bonehead may fancy getting back into the saddle and coming up with many more of those killer licks he was renowned for during his Oasis days.



PAUL BANKS - 20-1

Shed Seven are massive in Thailand. Damon Albarn now sees music as a global concern – using Gorillaz to steam across the US market, Mali musicians to tie up Africa and Blur to work on Germany. With Banks in the fold, the Far Eastern Blur franchise could put down some roots.



MARK DAY - 40-1

According to reports, the Mondays guitarist is now a postman in Manchester. Whether touring with Blur would mark a step-up is debatable, though Damon and friends would benefit from some thuggish, loose-fitting, swirling notes. Step on!



NOEL GALLAGHER - 50,000-1

NME will honour these odds if Noel Gallagher joins Blur onstage and mugs through 'Parklife' just once. So if Noel wants to bet just £20, it's worth around a million.



JOHNNY VEGAS - 66-1

Recently retired from stand-up, so obviously will have an evening or two to spare.

DAREDEVIL

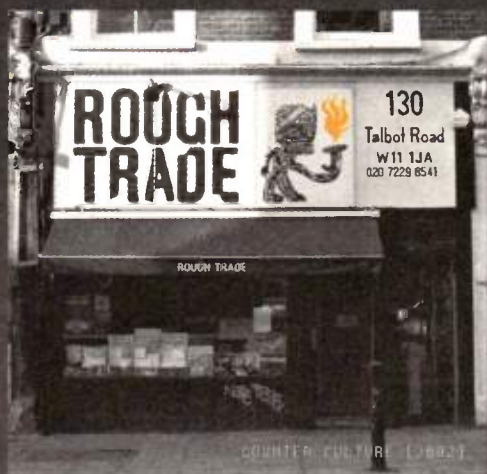
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NEWS

Sigur Rós singer arrested



Jónsi Birgisson is led away from the demonstration by police

ICELANDIC BAND'S FRONTMAN SEIZED BY POLICE AT CONTROVERSIAL DAM PROTEST

Sigur Rós singer Jónsi Birgisson was arrested in Reykjavik last week (January 20) after the band played a show at a protest meeting over a controversial dam project.

Around 1,500 people had gathered at the demonstration at Reykjavik's City Theatre, where Sigur Rós played three songs over a film titled *The Fifth Season* depicting the environmental impact of the Kárahnúkar Hydro Power Project dam project.

If the project gets the go-ahead, the planned dam would swamp a vast, ecologically sensitive area of eastern Iceland in order to provide power for an American-owned aluminium smelter.

Demonstrations have been held on a weekly basis in a bid to stop the £2billion dam being built.

Björk's mum, Hildur Runa Hauksdottir, recently made headlines after going on hunger

strike to raise awareness of the issue, and Björk herself recently wrote an article about the issue for Iceland's biggest newspaper, *Morgunblaðið*.

After the events at the demonstration became heated, several protesters at the meeting began shouting at city officials,

accompanying a short film directed for them by artist Flóra Sigismóndi, a long-time fan of Sigur Rós who has previously made videos for David Bowie, Marilyn Manson and Leonard Cohen. The six-and-a-half minute film, which was shot in Toronto, was made for the untitled opening

Police later said Birgisson was "behaving the worst" when the protest became heated

and Birgisson, who police later described as "behaving the worst", was escorted from the building. He was later released without charge.

Meanwhile, in other Sigur Rós news, the band performed live at the Sundance Music Festival in Utah last week (January 23),

track of their album '()', which is to be released as a single on March 3.

Sigur Rós have a brace of transcendental live experiences lined up in the UK, at Glasgow Barrowlands on February 11 and London Hammersmith Apollo on February 12.

The new rock revolution will be televised!

This year's NME Carling Awards are to be televised on MTV2 and Channel 4.

The ceremony, which takes place on Thursday February 13 at Po Na Na Hammersmith in London, will see the likes of Coldplay, BRMC, The White Stripes and Queens Of The Stone Age battling it out for awards, voted for by you.

If you weren't lucky enough to bag tickets to the ceremony itself, the following night at 9pm (February 14) MTV2 will broadcast an hour-long show. In addition, Channel 4's 4Music will be airing a different show on February 19, presented by Radio 1 DJ Colin Murray. A third show on T4, also on Channel 4, is currently being scheduled, with dates and times to be confirmed.



Coldplay: In your place and on your TV, thanks to NME

Kelly Osbourne an inspiration for new Courtney Love album

EX-HOLE SINGER HEADS TO HAWAII TO FINISH ALBUM INFLUENCED BY NEW ROCK SCENE

Courtney Love has relocated to Hawaii to continue work on her long-awaited new album.

She is currently on the island of Maui, Hawaii, with her family, where she has been checking out legendary producer **Bob Rock's** luxury studio.

Rock, famous for his work with Metallica throughout the last ten years, has also collaborated on albums from the likes of Aerosmith, Afghan Whigs and American Hi-Fi.

Love told *NME* that she's so excited by the new rock scene emerging right now, the 38-year-old wishes she was "new" again, citing **The Distillers** and **Kelly Osbourne** as the latest things she's into. "The Distillers rule," she told *NME*, of the LA punk band who have drawn comparisons to Hole. "Ignoring The Distillers is perilous and stupid."

Love added of Kelly: "I love her song 'Shut The Fuck Up' (sic). She's got the real thing in her. I had her for three days and it was fun. She really does have something going on."

Before flying out to Hawaii, Love was in London working on songs for her new album.

A single, 'Mono'/'But Julian, I'm A Little Older Than You', is

Grunge queen Courtney loves new rock princess Kelly (below)



"Kelly's got the real thing in her. I had her for three days and it was fun"

rumoured to be due in the spring via Alan McGee's Poptones label.

Love also said she wanted to record a duet with rapper **Eve**, although it is unclear if that has come to fruition. She did find time to hook up with **Harry**, however,

who is working on her own new album. Love said she wanted to hang out with Harry in an attempt "to get her to rock", and said the progress so far on her record "sounds great".

Rumours are currently flying around the music industry as to

when and where Love will make her live return. Some sources believe she will play a tiny club tour in spring, while others are tipping a more high-profile return, such as on the Ozzfest bill. At the time of going to press, nothing had been confirmed.

Keith Richards Vs Osama Bin Laden



Ding dong - *You Cock!* is going global! The Axis Of

Evil will not be broken because of the Western military forces shooting their load across al-Qaida. Or Iraq. No, peace on Earth will come after Osama faces off with Keith Richards.

The wrinkle riff king wants to go toe-to-toe with the reclusive war-mongering mentalist. You see, someone's told him that Osama could jeopardise several centuries of Rolling Stones money-spinning tours. And Keef doesn't like it.

"I say to Osama and the boys, 'Bring it on, evaporate me'," challenges the Stone. "If it gets to a stage

where these guys are dictating if we rock or not, then forget about it."

Keef's titanic rock peer Paul McCartney postponed dates in Australia last year because of safety fears after the Bali bombing, so Keef reckons he doesn't have the

stomach for a barney. "If McCartney uses these guys as an excuse, he should give

it away. Don't give them the power."

However, in the unlikely event of Keef losing, consider the upside. If he was vapourised, half a century

of high living would be released in a cloud that would envelope the earth. It would keep us all stoned for years.



Ms Dynamite asks for 'miracle' of peace

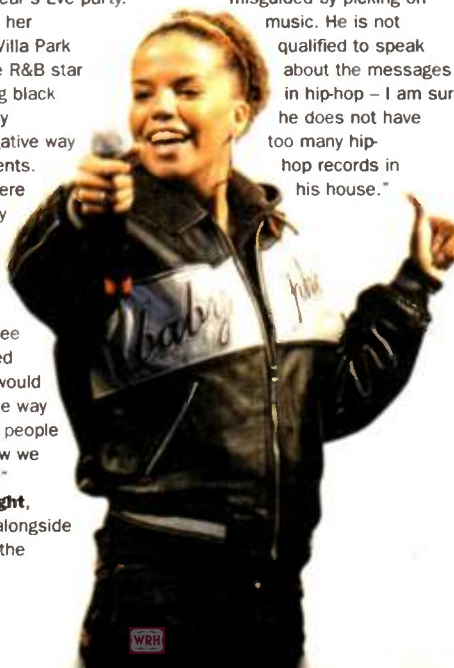
Ms Dynamite (pictured) has issued a rallying call for peace at a tribute concert for murdered Birmingham teenagers Charlene Ellis and Latisha Shakespeare, killed at a New Year's Eve party.

Speaking after her performance at Villa Park (January 19), the R&B star said: "As a young black woman, I am very touched in a negative way by the recent events. I needed to be here today to show my support. I know it's going to take miracles to bring change."

"We need to see miracles, we need people to act. I would like to change the way that young black people are seen and how we treat each other."

Beverley Knight, who performed alongside Ms Dynamite at the

concert, added: "I am here to give my support and convey through songs the sentiment and feeling of the local and wider community. The home secretary has been irresponsible and misguided by picking on music. He is not qualified to speak about the messages in hip-hop - I am sure he does not have too many hip-hop records in his house."



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CENTRO DEL BLANCO

Har Mar: superstar of the moment

FULL-FIGURED DISCO-SOUL LOVE GOD WRITES DIRTY SONGS FOR KELLY O AND J.L.O

Is an overweight, oversized-underwear-sporting, porn star lookalike set to dominate America's charts and become the US divas' writer *du jour*?

If **Har Mar Superstar** – the self-proclaimed love god in question – is to be believed, then yes. Though unknown in England, Har Mar, with his disco-soul-striptease crossover, assless pants and uncanny resemblance to portly porn legend Ron Jeremy, has been picking up famous friends like cheap snacks in the US. He toured with **The Strokes**, **Incubus** and **The Pattern** and showed up with **Kelly Osbourne** as her date at the MTV Awards in New York last autumn. He has also, he claims, written for Kelly and **J.Lo**.

"Sharon and Kelly Osbourne asked me to write a song for Kelly's album when I met them at a photoshoot I did in their house last summer," he told *NME*. "They wanted a really dirty French/English song that could be played on the radio despite its content."

"My friend Eric Olsen and I made this flute, bass and drums R&B jam called 'Language Lessons' that really bumps, but after we recorded it at Sony, and had problems with the key it was in, it got cut."

"It really didn't fit in with the rest of the punky stuff on the album. I could have written an '80s-tinged pop-

punk song, but I wasn't about to go out like that."

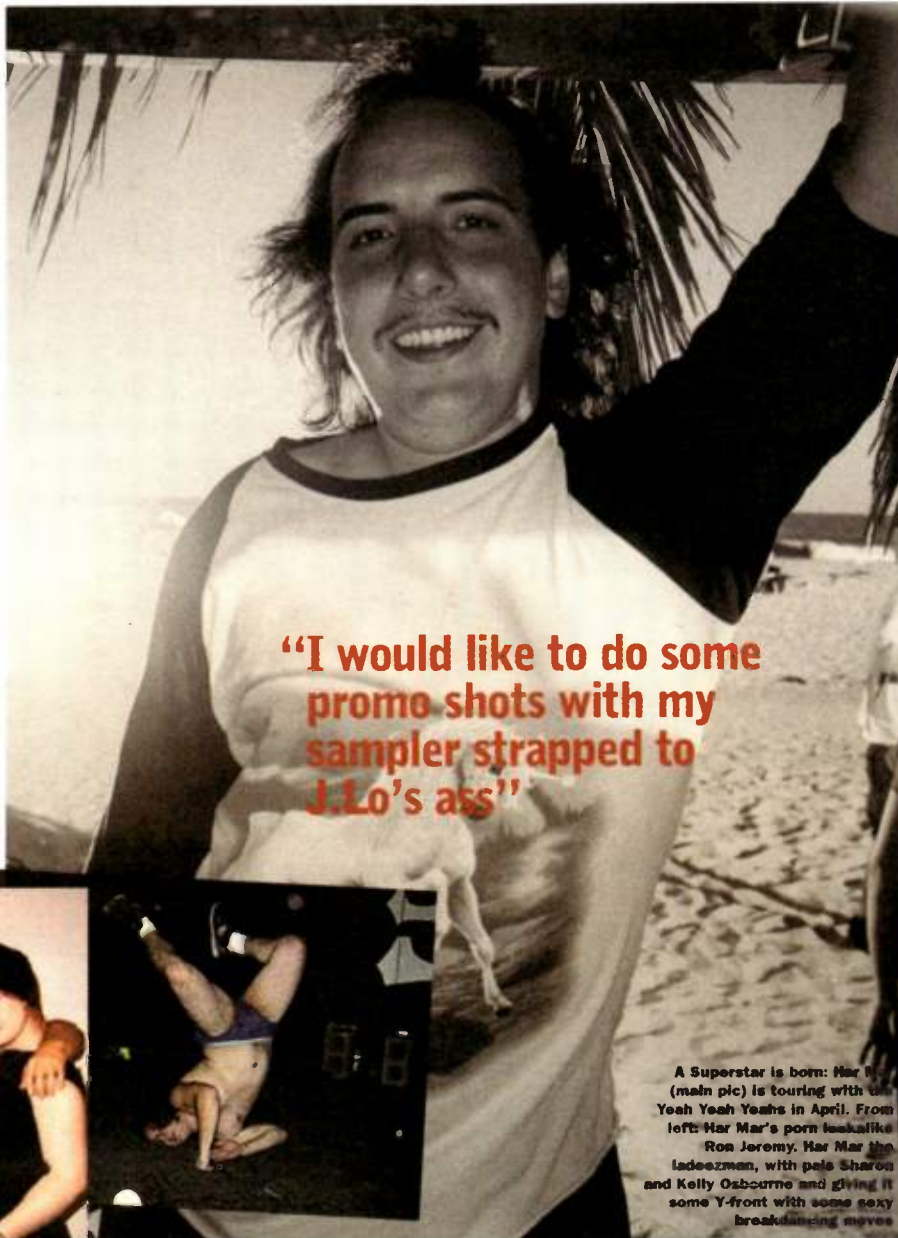
Through Kelly, Har Mar moved into J.Lo's orbit.

"Rick Wake, who was recording Kelly's album (and has also produced for J.Lo, Mariah Carey, Celine Dion, Anastacia and Barry Manilow), liked the feel of my track, so he asked if I had a Prince-style sex jam for J.Lo's new album. I lied and said yes and immediately started writing it in my head."

"A week later I sent in a new joint called 'Candy Coated' that I knew would probably be too dirty for J.Lo's new everyday girl image. It was all sexual innuendoes involving chocolate, caramel candy, and, indirectly, cum. I wasn't surprised when it got passed up, and I'm excited to rewrite it for a wider-ranged singer. I would like to do some promo shots with my sampler strapped to J.Lo's ass, but I have yet to meet her."

Har Mar plays the London Camden Barfly @ The Monarch on February 3 and then adds to his growing collection of scalps touring with the **Yeah Yeah Yeahs** in April.

His single 'Power Lunch' is out on March 3, with album 'You Can Feel Me' following on March 17.



A Superstar is born: Har Mar (main pic) is touring with the Yeah Yeah Yeahs in April. From left: Har Mar's porn lookalike Ron Jeremy, Har Mar the ladiesman, with pale Sharon and Kelly Osbourne and giving it some Y-front with some sexy breakdancing moves

R Kelly arrested on more child porn charges

RKelly has been arrested outside a hotel in Miami (January 22) on charges of possessing child pornography.

The 36-year-old R&B star has already denied 21 charges relating to producing child pornography and appearing in a video having sex with an under-age girl.

The latest arrest was made by Florida police, who said they found digital images during a search of Kelly's home when he was arrested in 2002. It is not known whether the 12 new charges relate to the same girl on the video tape. Bail was set at \$12,000, and Kelly has been ordered to avoid contact with children.

The singer's spokesman claimed police were trying to "make headlines" by attaching themselves to a celebrity case.

If Kelly is found guilty, he faces up to 15 years in prison and a fine of up to \$100,000.



Starsailor guest at UK Stones date

The **Rolling Stones** have announced a second show at Twickenham Stadium and **Starsailor** will be their special guests on the night.

The veteran group recently announced a trio of UK dates in venues of varying sizes for August, their first home tour in four years as part of the European leg of The Lick tour. The dates include an intimate gig at the London Astoria (August 27).

Now, *NME* can reveal that the Stones will play a second show at Twickenham Stadium on August 24, the night after their previously announced, sold-out show at the venue.

Tickets go on sale on Friday (January 31), and for availability call the *NME* Ticketline on 0870 1 663 663.



When Jimmy met Jagger: Starsailor will spend new money together with The Stones

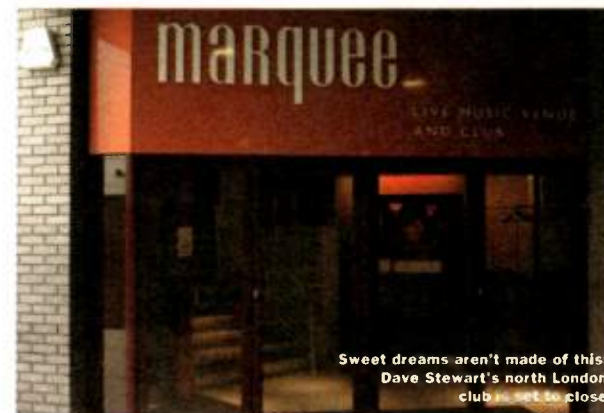
The Marquee goes bust

The **Marquee** in London has gone into administration after running into "cash flow" difficulties just four months after opening.

The venue, which resurrected the name of the legendary central London rock and punk club in a new shopping centre complex in Islington, north London, opened in September. It was the brainchild of Eurythmics founder Dave Stewart and entrepreneur Mark Fuller.

The venue, which was reincarnated as a concert hall with bar and grill, had hosted shows by **Primal Scream**, **Prince**, **Ms Dynamite** and **Badly Drawn Boy** in its four months in business.

A spokesperson for administrators BDO Stoy Hayward issued a statement last week (January 21) saying that the club would continue to run "for the foreseeable future", and acts have



Sweet dreams aren't made of this: Dave Stewart's north London club is set to close

been booked until the end of March. Forty staff are employed at the venue, which is part of the flagship N1 shopping centre.

The Marquee Club was a London landmark during the '60s and '70s, when it was located in Wardour Street. After moving to Charing Cross Road, the club closed in 1996, having hosted

some of the biggest names of the last three decades. **The Rolling Stones** legendarily played their first gig there, and **U2** and **David Bowie** are among the acts who have graced its stage. **The Who** trashed their gear there, and later the **Sex Pistols** were banned for doing the same after their first proper London gig.

The 22-20s rock the Dublin Castle, while (below right) the A&R frenzy would make a good episode of *The Life Of Mammals*

NEW BAND NEWS

A&R frenzy at 22-20s gig

RECORD INDUSTRY PACK OUT LINCOLN THREE-PIECE'S LONDON SHOW

The 22-20s – the “English answer to The White Stripes” – played their first London show for three months last week, to an audience of record industry bigwigs, as speculation reached fever pitch as to who is closest to signing them.

Representatives from Virgin, Heavenly,

Parlophone, Warners and Universal filled London's Camden Dublin Castle.

A spokesman for the venue said: “This is fucking ridiculous. When we closed the doors after we'd reached capacity we had record company suits trying to sneak in the fire exits. I've never seen anything like it!”

The Lincoln-based three-piece only formed last year and their first incarnation was as a blues covers band.

See the full live review on page 46.

“We had record company suits trying to sneak in the fire exits!”

NERD announce NME Awards Show

A brand-new **NME Awards Show** has been added at the London WC2 Astoria on February 14, headlined by **NERD**.

Other bands confirmed are **Spymob**, **Johnny 4** and **The Bandits**. Tickets are priced £15.60, with 50p from each ticket donated to Scope.

The Eighties Matchbox B-Line Disaster have been added to the bill of the sold-out **AFI** gig on February 7, while the show headlined by **Nas** on February 5 will also

feature **Blak Twang**, **Fallacy** and a DJ set from **Panjabi MC**. **Aqualung**, **The Warlocks**, **Palo Alto** and **The Veils** play an **NME Awards Show** at the London King's Cross Scala on February 4. Tickets are on sale now, priced £11.60 (with 50p donated to Scope). For tickets to all the shows, call the **NME Ticketline** on 0870 1 663 663.

NEW BANDS IN BRIEF

Youthful prog-rockers **Cave In** have announced details of their new LP ‘Antenna’. Released on March 17 through RCA/BMG, the tracklisting runs: ‘Stained Silver’, ‘Inspire’, ‘Joy Opposites’, ‘Anchor’, ‘Beautiful Son’, ‘Seafrost’, ‘Rubber And Glue’, ‘Youth Overridden’, ‘Breath Of Water’, ‘Lost In The Air’, ‘Penny Racer’, ‘Woodwork’. The band will be heading to the UK around the same time to tour... ● Philadelphia threesome **Burning Brides** next single, ‘Plank Of Fire’, is released on March 3... ● Much activity in the camp of Detroit's **The Sights**. ‘Be Like Normal’ will be their next single and it won't be out until May; ‘Sorry Revisited’ is no longer planned for release. In related news, the



band's forthcoming UK tour is now a co-headline affair with Atlantan newcomers **The Hiss**, who'll spend the time preparing for the recording of their debut LP with Owen Morris, whose CV includes The Verve and Oasis... ● **The Mars Volta**, aka the Afro'd ex-members of **At The Drive-In**, will support the **Red Hot Chili Peppers** on their March tour of the UK...

WHAT'S ON THE NME STEREO?

Wired For Mono
Travel In Turns
(Big Brothel)
Scandinavian
Charlies/Stones
groove. With

Hammonds, handclaps, harmonicas and probably some other things that start with ‘ha’.

Hope Of The States
Black Dollar Bills (demo)
Chichester's Godspeed You! Black Emperor. How can we resist?

Evan Dando
Baby I'm Bored (Setanta)
The grunge Brad Pitt is back! With a new album! And it's, y'know, sorta quite good...

Richard X
Being Nobody (Virgin)
Richard X Vs Liberty X. It's great.

Mr Airplane Man
Moanin' (Sympathy For The Record Industry)
Ladies sing the blues. Detroit

two-piece's debut album. Some garage is involved.

The Futureheads
Hounds Of Love (demo)
Youthful Sunderland art-jobs reclaim Kate Bush. Eclipses even Alan Partridge's efforts.

The Living Things
Turn In Your Friends And Neighbours (DreamWorks)
Three brothers from St Louis who sound like Billy Idol on moonshine.

Har Mar Superstar
You Can Feel Me (B-Unique)
If fat porn star Ron Jeremy made funky falsetto raps in the style of ‘Midnite Vultures’-era Beck, it would be nearly as good as this.

Burning Brides
Rainy Days (V2)
Just when we had them written off as grunge-fixated no-marks, the Brides go and write a proper stompy glam-pop anthem. Then chuck it away as a B-side. Fools.

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At home with the Appletons – and the Liams

NIC, NAT, GALLAGHER AND HOWLETT STAR IN BBC DOCUMENTARY

Pop sisters **Nicole** and **Natalie Appleton** are to star in a revealing hour-long TV documentary. But it's their other halves, **Liam Gallagher** and **Liam Howlett**, who steal the show, monkeying around in front of the cameras.

The programme, which will be broadcast on digital channel BBC3 on February 13, shows the two Liams playing on trampolines and romping round the enormous garden of **Prodigy** star Howlett's home in Essex, and features

Liam Gallagher filmed outdoors, sees Nicole playfully poking fun at Gallagher when he says that he's not interested in the autobiography the sisters were in the process of writing, *Together*. "Liam doesn't read," she jokes, to which he replies: "I prefer to look at pictures." Nic: "You can't read!" Liam: "I can read! I just can't be bothered. It takes up too much time."

Gallagher also reveals why he has a hands-on approach to paparazzi photographers: "My

Girls can get a lot more verbal, they can throw insults at each other, and that hurts more than me and our kid rolling on the floor slapping each other. I prefer that side of it than insults."

The pair also disagree over their first meeting, "in a pub in Cannes or somewhere". According to Liam: "One of Nic's friends knew we were there so they all came down to meals because you wanted to meet us, because you'd never met a proper band before. I was shy meeting fans and that, so I was in a corner..." Nic retaliates: "I wasn't a fan, you fucking shit! I wasn't your fan! When you heard we were coming down you were really excited. He was preparing his hair!"

"I prepare my hair for every girl that's on the street!" replies Gallagher.

Other highlights include Liam Gallagher showing off his 'Taking care of business' tattoo, the two Liams mucking about on a trampoline, on quad bikes and racing round on mini motorbikes in the garden of Howlett's home, Natalie making dinner for the family on Mother's Day chez Howlett, her daughter Rachel's impression of Gallagher's "monkey boy" walk, and Peggy Gallagher out for a walk with Liam, Nic and baby Gene – with her blue-eyed boy winding her up and trying to get her to swear in front of the cameras.

tactic is just slap 'em all," he explains. "I don't know why they get in your face with their long lenses. Why have they got a long lens when they're going to point it in your face? Why not just go over there? I think they're just taking the piss."

Saying that the Appletons share a family life he never experienced, Liam claims the sisters fight far worse and more often than him and Noel. "Me and Noel are no patch on these. We get in our fights, but these (the Appletons) are (fighting) every five seconds..."

"He came up to me and he's like, 'I'm the only Liam!' I said, 'I'm the only Liam!'"
Howlett on first meeting Gallagher

revealing interviews with both couples and their families.

Among other insights, Howlett reveals his first encounter with Gallagher: "He came up to me and he's like, 'I'm the only Liam!' I said, 'I'm the only Liam!', then he's, 'No, I'm Liam!...' That was our first meeting." His other early recollection of the **Oasis** singer is of Gallagher "throwing a tray of sausage rolls over a waiter's head at an MTV party. I thought that was funny".

Another segment, part of a lengthy interview with Nic and



Fatboy: 'Beach party is off'



Fatboy: "All back to mine, then!"

Fatboy Slim says the sun has set on his **Big Beach Boutique** for good, after the reality of how close last year's event came to turning into a major tragedy hit home.

The free party on Brighton beach last July drew a crowd of over a quarter of a million, after word spread of the previous year's event, which attracted 60,000.

"We were really lucky last time," he told *This Is Brighton* magazine. "The more I think about it, the more I think it could have been another Hillsborough. If we'd had a crush situation, I would have had a nervous breakdown."

"We were a hair's breadth away from a major incident, and I don't think it's worth risking it again."

He also spoke of his feelings of guilt over the death of 26-year-old Australian nurse Karen Manders, who died after falling 20 feet from railings on the upper esplanade after the show. "A girl died last year and for a while I felt responsible. (People who don't know me) don't know what that took out of me emotionally. I don't want to put anyone or the city at risk. I don't want to see it in the mess it was after last year."

"I know it's unlike me to be sensible, but in this case I have to be. I've lived here for 21 years and I intend to live here for the rest of my life and I'm not prepared to have people hate me just for the sake

of my ego, playing records and waving my arms in front of a big crowd of people."

He said the same reasons applied to his decision not to push ahead with plans, voiced in tabloid newspapers towards the end of last year, to host the Big Beach Boutique on famous beaches around the world, from Brazil to Australia. "That's not going to happen for exactly the same reasons, only worse. Putting the BBB on in my home town was difficult enough, let alone trying to put it on somewhere like Copacabana, which is one of the world's most dangerous beaches. Just imagine the amount of muggings and crime! One of the reasons we got away with it in Brighton is because this is such a laid-back, peaceful city. But the idea of doing it in volatile places..."

Coming in the week before the UK press ran stories that his marriage to DJ **Zoë Ball** is on the rocks, the interview hinted at a more sober side of Fatboy Slim. "I've done a lot of growing up in the last month. It's made me feel a lot more like Norman Cook than Fatboy Slim." He added that he regretted not spending more time at home in Brighton because of his DJ commitments, and preferred production work, which has recently seen him in the studio working on Blur's new album. "I want to cut down on my DJing this year. I want to spend more time at home with the family," he said.



Damon Albarn: "War is never an answer"

Stars join anti-war lobby

3-D AND DAMON ALBARN INCREASE THE PRESSURE ON THE GOVERNMENT IN THE RUN-UP TO THE NEXT BIG DEMONSTRATION

Massive Attack's 3-D took his anti-war campaign to the Houses of Parliament last week – on his birthday.

Robert Del Naja and his campaigning partner **Damon Albarn** turned up outside Parliament as part of a national lobby aimed at opposing a future war with Iraq.

Protesters met up with their local MPs to criticise the recent deployment of troops to the Gulf region.

around I'm going to make sure everyone I know comes on that demo. If they don't come on that demo I'm not going to speak to the fuckers for a couple of years. If they don't come then they cease to be my friends for a bit.

"If you can get a million people on the streets on February 15, that's more than the combined troops we're sending. That's more citizens than soldiers and that's a clear message, isn't it?"

Damon Albarn added: "I feel that it is something that I was

"If you can get a million people on the streets on February 15, that's more citizens than soldiers. That's a clear message, isn't it?" Robert Del Naja

"What a way to spend your birthday!" Del Naja told *NME*. "I've already faxed my MP in protest. I used the online site www.faxyourmp.com, it's so simple it's ridiculous."

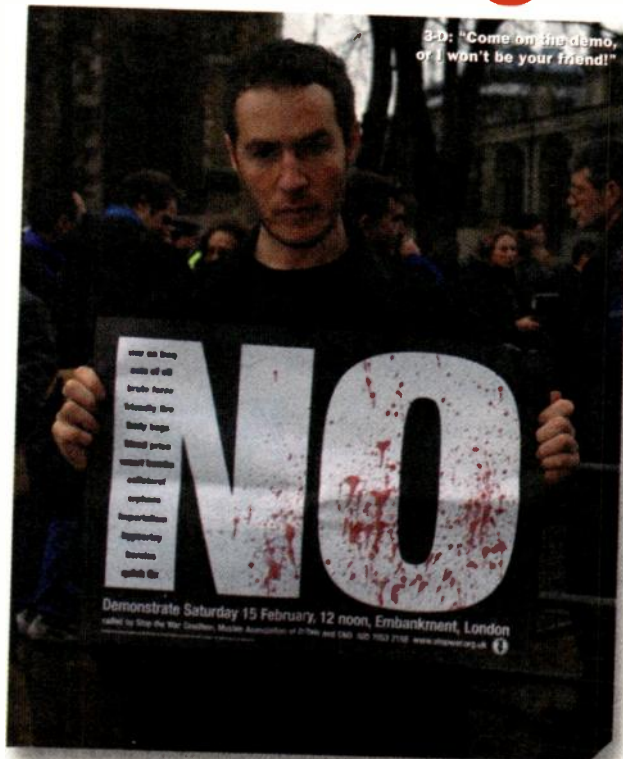
Del Naja is so keen to get as many people to the next anti-war demo as he can, he's decided to disown any of his friends who make excuses to miss the February 15 event in London.

He said: "On the last demo I was almost embarrassed to talk to my friends about it. This time

brought up with, that war is never an answer. In this particular instance I don't think, emotionally, the country has any stomach for it.

"I don't think we have been consulted as a democracy. It is the wrong war. All we are saying is the country is mature enough to sit down and have some kind of referendum."

The pair are also putting the final touches to a second wave of anti-war ads, which will feature in *NME* in the coming weeks.



3-D: "Come on the demo, or I won't be your friend!"

PROTEST FROM YOUR COMPUTER
How to make your feelings about Iraq known, without leaving your home...

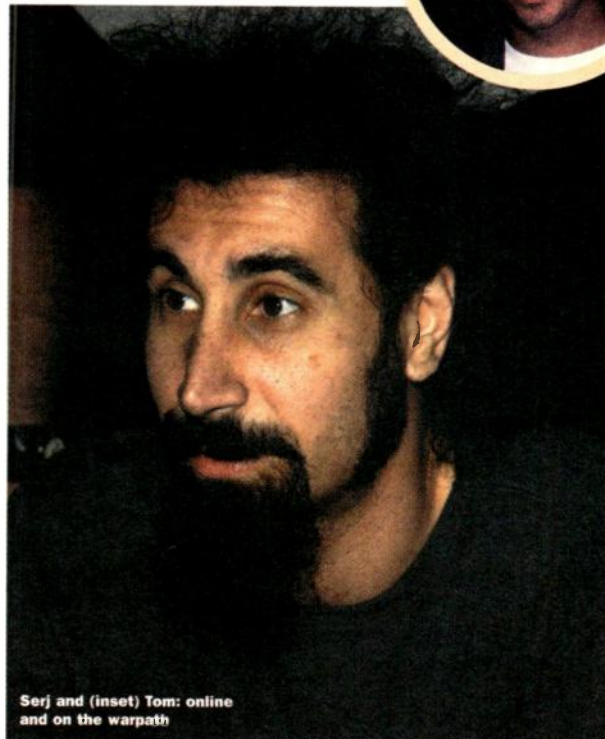
1 Log on to the internet, and visit www.faxyourmp.com

2 Type your home postcode when asked. This will tell you who your MP is, if you don't already know

3 Write a letter to your MP in the space provided, and click on the link. The website will do the rest, and you'll have made your protest heard, even if you can't get to London for next month's demonstration



System say 'Smash the system'



Serj and (inset) Tom: online and on the warpath

While Damon Albarn and friends continue with their protests against war on Iraq, their American counterparts **Audioslave's Tom Morello** and **System Of A Down's Serj Tankian** are making massive inroads into youth consciousness with their **Axis Of Justice**.

But what exactly is the Axis Of Justice?

The movement was established by Morello and Tankian as "a socio-political action group" aimed at encouraging America's disenfranchised youth to become "involved".

With echoes of Michael Moore, Morello explained recently: "A lot of times I used to tell kids, 'If there's not a political organisation that suits you, then you should form your own.' Ultimately, I decided to take my own advice."

First came the website, www.axisofjustice.org. It offers daily updates with information on a wide range of political issues, a vast reading list and films that would-be refuseniks should view. There's also a comprehensive list of protests and events people can become involved in in their own areas. 'Think globally, act locally' is their credo.

"We offer kids ways that they – in their community, that day – can hook up with organisations fighting for causes they believe in. Everything from environment, to labour issues, to stopping this

international cycle of violence," explained Morello. "It's an organisation that's still finding its footing, but it's the most exciting political endeavour that I've ever been a part of."

Morello and Tankian walk it like they talk it. They risked arrest in LA recently, handing out food to the city's homeless in protest against new bylaws forbidding it. It's a hands-on approach and unity of action on a scale

beyond anything in the UK.

There's also an additional arm to their growing body. Axis Of Justice had always planned to "provide first-hand help to kids who are physically or sexually

abused". The messageboards on Axis Of Justice are now providing a platform for those who feel they have nowhere else to turn. In what amounts to a version of the increasingly successful *Sunday Surgery* show on Radio 1, users with problems – whether they be abused, or self-harming, or suffering racial abuse – can get support and help.

"The rape and abuse hotline has been really good pulling some people out of the mire," Morello said last week.

While Axis Of Justice's focus is on America at present, Morello insists that when his band **Audioslave** play big shows, there will be an Axis Of Justice presence. So expect to see their tents and stands at European festivals this summer.



Kelly O hits the moshpit...

ROCK PRINCESS GETS PULLED INTO THE CROWD AT FIRST EUROPEAN GIG



Kelly Osbourne made her European debut last week – and was pulled offstage and into the crowd by rabid fans!

This week's *NME* cover star played at the Amsterdam Melkweg (January 21) with **Good Charlotte**, her first show to promote the release of her debut album 'Shut Up', released on February 10.

Performing to a capacity crowd, Kelly rushed forward to greet the front row during 'Coolhead'. However, the enthusiasm of the devotees got

out of hand, and they pulled her headfirst into the crowd.

One fan at the gig told *NME*: "She had to be rescued by the security guards because the kids wouldn't let go of her. They waded in and parted the crowd, and luckily when she surfaced she wasn't hurt."

Kelly Osbourne's single, also titled 'Shut Up', was released on Monday, and plans are underfoot for UK shows soon. See next week's issue for a full review of the gig.

"She had to be rescued by security because the kids wouldn't let go of her"

Little Miss Popular: Osbourne falls victim to the Dutch Kelly-addicts

...and Ozzy has an Osmonds nightmare

Price Of Darkness **Ozzy Osbourne** descended into a whole new level of personal hell this week when his kids turned into **The Osmonds**.

The family metamorphosis was unveiled in front of an estimated 100 million Americans on Sunday (January 26), with Ozzy and family starring in a new Pepsi commercial broadcast during the American Football Superbowl final.

In the ad, Jack and Kelly are seen drinking a can of Pepsi Twist. They then reach behind their heads, pull off their faces and reveal their new identities as gleaming-toothed, ever-smiling '70s pop

sensations **Donny and Marie Osmond**. The pair then break into one of their cheesy hits.

A petrified Ozzy screams for his wife with his trademark "Sharrroon!", only to wake up in bed, delighted it was all just a bad dream. But Ozzy soon discovers the nightmare hasn't ended – his wife has turned into the mother of wholesome American TV family **The Brady Bunch**.

The commercial breaks during the Superbowl are traditionally the most expensive in American television. **Britney Spears** featured last year for Pepsi in a slot estimated to cost \$1.6million for 30 seconds of airtime.



Twist in the tale: In the ad, The Osbourne kids take a swig of Pepsi and turn from the family from hell...

...into something from Ozzy's worst nightmare – The Osmonds

STEREO MC'S

PLUS SPECIAL GUESTS MOTLEY

TOUR FEBRUARY 2003

- 07 NORTHAMPTON ROADMENDER
- 08 PORTSMOUTH PYRAMID
- 10 CAMBRIDGE JUNCTION
- 11 NOTTINGHAM ROCK CITY
- 12 STOKE LOMAX
- 14 GLASGOW BARROWLANDS
- 15 SHEFFIELD LEADMILL
- 16 LIVERPOOL LOMAX
- 18 MANCHESTER MDH
- 19 LONDON SHEPHERDS BUSH EMPIRE

RETROACTIVE

THE GREATEST HITS OUT FEBRUARY 3



Avril Lavigne virus spreads

In the week when a computer programmer was sentenced to two years in prison for creating a virus that spread to machines in 42 countries, **Avril Lavigne** has unwittingly been caught up in a new virus scandal.

A devoted fan of the teen rocker is thought to be behind a virus that was sent to computers in Britain last week. More than 14,000 copies of the virus had been sent when *NME* went to press.

A number of the messages are designed to look like a fan club newsletter for the Canadian star. The virus tries to disable security software and retrieve personal passwords.

Alex Shipp, an anti-virus technologist at MessageLabs, who provide an email detection service, said they found a clue to the virus creator on further examination.

"When you look in the code of the virus it says it's dedicated to

Avril Lavigne – that she is his inspiration," he said.

"We first noticed it coming from France which may be where the author, who uses the name **Otto**, comes from."

"Make sure that your anti-virus software is up to date," *NME.COM* Web Developer Mike Dixon advised. "If you receive an email that you think contains this virus, delete it immediately and do not open any attachments."



PLUS ONES

First, to **Arthur 'Love' Lee's** gig at London's Royal Festival Hall where the psychedelic godfather announced he was to be joined onstage by "**Mr Bram Caxton**". Imagine our surprise – not to mention glee at the clearly oblivious legend's mistake – when on shuffled... one ever so slightly embarrassed

Graham Coxon... Also spotted taking in the orchestral splendour of Mr Lee was **Bobby Gillespie** in a splendid green coat unusual enough to catch our eye, plus **Nick** (with the rest of **The Beatings**) accompanying his special **Ladytron** ladyfriend, **Mia** ● News next from **Top Of The Pops** where our spies were hiding in the backstage Star Bar – a celeb haven for celebs like **Electric Six**, for example, and **Kidweld**. Though the Six seemed more keen on watching

Audioslave record their performance... ● Audioslave, you say? Uncanny! For we also meandered down to the v important supergroup's London show last week and were shocked by their power, as well as to our very foundations by the in-the-crowd presence of,



among various others, **Kelly Osbourne**, **Fran Healy**, **Lemmy**, **Zane Lowe** and **Dermot O'Leary**... ● **Jarvis Cocker**, **Beth Orton**, and **Andy Bell** from **Erasure**

all went to see **Nick Cave's** show in **Shepherds Bush** last week.

Perhaps, between them, they could form a supergroup comprising recording artists held in high regard by 614 people and roundly ignored by the rest of the planet. **Mia** from **Ladytron** could produce, 'cos she was there too, though would probably be sacked for being too popular... ● As well as the thrill of possibly being butchered up and left to rot in dustbin liners, there is a downside to living in

Camden. Signing the contract on a new flat in the area last week, one of **NME's** first spottings was **Meg Mathews** being chased into the middle of the road by a pack of paparazzi.

Sadly they were not tabloid shepherds pushing Mathews to her death, and she made off in the back of a cab. Bummer! ● And finally, **Alan McGee** has got chicken pox...

EYEWITNESS: ROBERT HARVEY ON THE SNOG

Subject: Psychedelic love god Robert Harvey of The Music and an Avril Lavigne-lookalike who we can only assume is his girlfriend
Occasion: Following his microphone-humping antics at the gig that night, Robert indulges in a post-gig congratulatory tongue wrestle. This man clearly has no shortage of hormones at present **Location:** Post-triumphant gig afterparty, VIP bar, Brixton Academy **Date:** Friday January 10, 2003 **Time:** 11.30pm **Not pictured:** The gaggle of disappointed female fans gazing on mournfully who had been hoping for their slice of the Kippax groove machine



EYEWITNESS: OUT ON THE DOWN WITH THE RAPTURE

Subject: Music'n'booze, from the looks of it, including a pile-up with **LCD Soundsystem** at the bottom, a confused-looking **Rapture** saxophonist, and much action on the wheels of steel **Occasion:** Nothing special: the evening started off sensibly enough with various members of the band DJing their little hearts out (alongside Trash maestro **Erol Alkan**), and ended rather messily, several hours later, in a mystery hotel room **Location:** The Shoreditch branch of London's **Elbow Rooms** empire **Date:** Wednesday, January 15, 2003 **Time:** 8pm – 5am **Not pictured:** More snaps from the evening which, for reasons of taste and decency, cannot be reproduced in a family publication such as this...



VERBAL ABUSE

"I hope their song 'Gay Bar' does well over in **Blighty**. They look like they need the money"

Jack White on 'non-collaborators' **Electric Six**

"She's a fucking joke. If I hear one more person compare her to us, I'll cut their heart out"

Jack Osbourne, yesterday's **Anna Nicole-Smith**

"You can only take pessimism so far"

Corey Taylor takes an, erm, pessimistic view of Slipknot's future

"Right now I'm not going to the gym too much, but I will before I go on TV again"

Book Mr Casey Spooner a gym appointment for, er, never

"No-one minds the rain, and no-one minds the cold. But if you get the two together? That's the worst combination. I prefer the snow. It's a peaceful thing. Snow doesn't make any noise like rain, it just sorta comes down"

Wayne Coyne's outlook is cloudy

BRING OUT YOUR GOSSIP!

This from an **NME** reader who would prefer to remain anonymous... "I've just seen **Chris Cornell** browsing for sandwiches, accompanied by a huge security bloke. Chris was wearing strong, sweet aftershave that made him smell like a teenage girl. Anyway, last thing I saw, he was searching through the pre-packed sandwiches with his good eye closed, though I did notice him considering a baguette with prawns."

NOW BRING OUT YOUR OWN GOSSIP: Text: 07753 483961 Email: plusones@nme.com

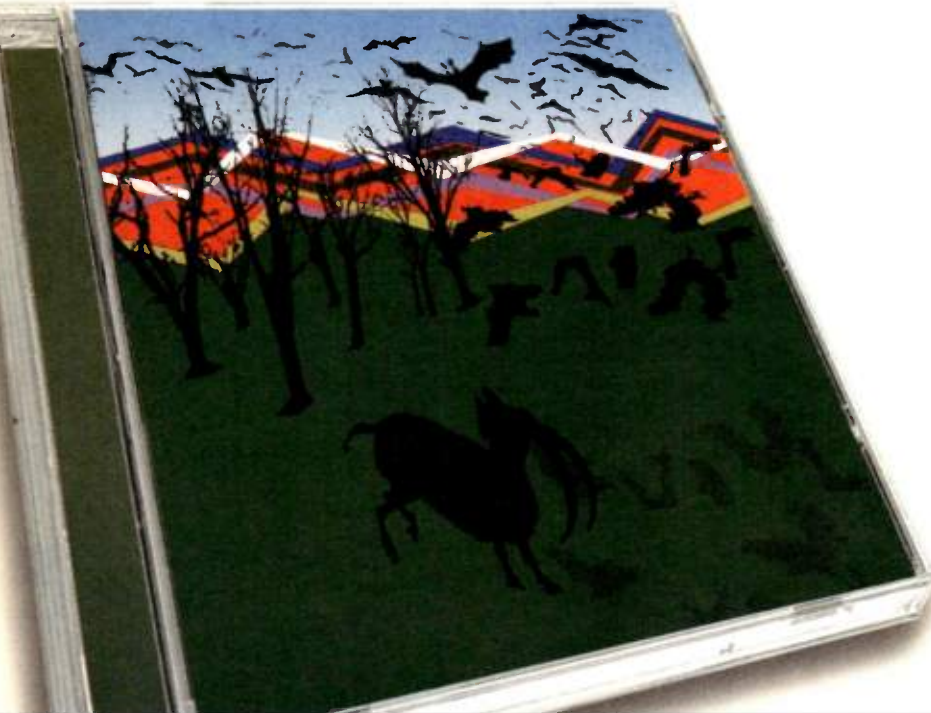


BURN IT!

THE FAINT

BEETHOVEN, THE BEAT AND BOWIE: NEBRASKA'S SERIOUS YOUNG ELECTRO-ROCKERS MULL OVER THEIR MOST MAGICAL COMPILATION

TEXT: PIRS MARTIN



1 BEETHOVEN Moonlight Sonata

Todd Baechle (vocals/keyboards): "The most beautiful sequence of notes I have ever paid close attention to. Every time I imagine what the next chord will be, I am amazed at how much better Ludwig's choice was than the one I had imagined."

2 THE CHEMICAL BROTHERS Come With Us

"The perfect introduction to a song has finally been written. If you don't believe me, you haven't listened to it loud enough. Actually, this is a great example of why I like electronic music – you can play electronic music much louder than rock."

3 ANTI-POP CONSORTIUM Dead In Motion

Jacob Thiele (keyboards): "The synthesizers are badass. I like

the bassline and the way it pitch bends... and when they say something about flames or fire the arpeggiator kicks in and gets all distorted."

4 THE MAGNETIC FIELDS The Desperate Things You Made Me Do

Todd: "I love his (Stephin Merritt's) deep, rich voice. He has a nice balance between dark and bright melodies."

5 SONIC YOUTH Mote

"One of their most melodic songs... er, well, for the first half at least. I love Sonic Youth for their noisy guitar bombast as well as the pop songs. Lee (Ranaldo)'s vocal melody here makes me want to write music."

6 FUGAZI Repeater

"It's hard to pick a favourite Fugazi song, but this has more of a stand-out chorus than most of their songs. The arrangement is great, the space they create between instruments and general dynamic between dissonant guitars and reggae minimalism is nice. And then of course, the rock chorus: 'One-two-three-repeater!'"

7 THE CURE Jumping Someone Else's Train

"Possibly my favourite song ever. Rough recording. Cool, unpolished mood. A song about the masses of people who look for something different to grasp onto. Then it points out they've all found the same thing!"

8 THE BEAT Mirror In The Bathroom

"My favourite bassline. I don't know exactly why this song is so good. It's better when music is mysterious or magical. If I can understand everything about a song, I don't feel like listening to it anymore."

9 QUEEN & DAVID BOWIE Under Pressure

"An epic song. It just builds and builds. I love their voices together, each is filled with so much character you could never mistake them."

10 VIOLENT FEMMES Good Feeling

"A song for a campfire. A song to sing with your lover. A song to sing to yourself once your lover has left you. Cool voice on a beautiful song."

GET YOUR CLICKS HERE!

YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE NME.COM MESSAGEBOARD FOR DETAILS

PHOTOGRAPHY: JOE PLUMMER

WWWWHAT'S ON... NME.COM

50 CENT

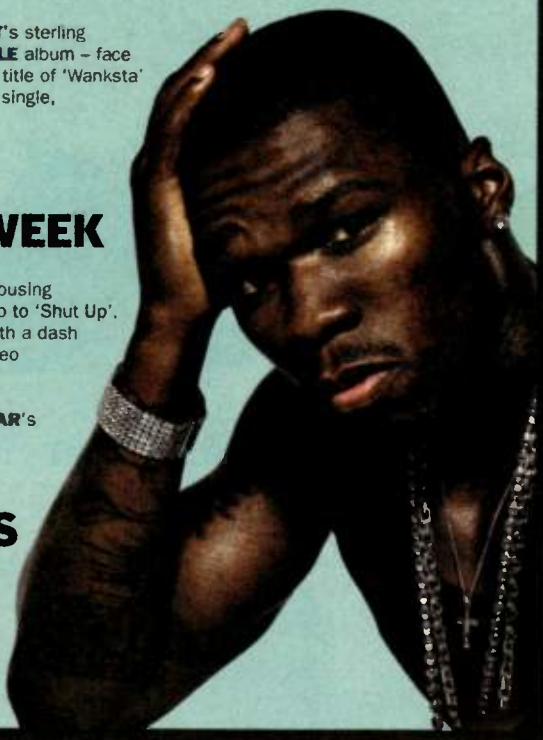
Of course you've already heard 50 CENT's sterling contributions to the **MUSIC FROM 8 MILE** album – face it, anyone who gives a song the fragrant title of 'Wanksta' is worth a look. **NME.COM** has the new single, 'In Da Club', for you to hear.

PLUS: VIDEO CRAZY WEEK

See the world's favourite chewing-gum-abusing teenager **KELLY OSBOURNE** in her video to 'Shut Up'. Experience the infectious punk clatter with a dash of goth of **GOOD CHARLOTTE** on the video for 'Lifestyles Of The Rich And Famous'. And for those with a taste for the, ahem, off-kilter we've got **HAR MAR SUPERSTAR**'s 'Power Lunch' and **ERLEND OYE**'s 'Sudden Rush' on video.

PLUS PLUS PLUS

The usual peerless mix of round-the-clock news, votes and bulletin boards. Plus an immense reviews archive. If it was a TV programme, it'd be **WTF SWAP** with semi-automatic guns. Honestly.



BLING BLING

NME's Top Ten ringtones

- 1 (1) **Scorpio Rising**
Death In Vegas
(108791)
- 2 (-) **Times Like These**
Foo Fighters
(108869)
- 3 (-) **Cochise** Audioslave
(108842)
- 4 (3) **No One Knows**
Queens Of The Stone Age
(108409)
- 5 (6) **Lifestyles Of The Rich And Famous**
Good Charlotte
(108777)
- 6 (-) **Born Again**
Badly Drawn Boy
(108863)
- 7 (2) **United States Of Whatever**
Liam Lynch
(108580)
- 8 (5) **The Scientist**
Coldplay
(108320)
- 9 (-) **There Is**
Box Car Racer
(108840)
- 10 (4) **Disease**
Matchbox 20
(108790)

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MORE THAN TWO MINUTES). CHECK
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Leave it out: Jack White's at Number Two

NME RADIO

What's hot and what's not

YOUR TOP TEN

- 1 **You Know You're Right**
Nirvana
- 2 **Dead Leaves And The Dirty Ground**
The White Stripes
- 3 **Dreaming Of You**
The Coral
- 4 **Envy Ash**
- 5 **Up The Bracket**
The Libertines
- 6 **The Modern Age**
The Strokes
- 7 **Outtathaway** The Vines
- 8 **Silent Sigh**
Badly Drawn Boy
- 9 **Hurricane Heart Attack**
The Warlocks
- 10 **Songbird** Oasis

KICKED OFF

All My Life Foo Fighters
God Put A Smile Upon Your Face Coldplay
Clint Eastwood Gorillaz

JUST ADDED

Move Your Feet Junior Senior
Special Cases Massive Attack
Feat Sinead O'Connor
Don't Think You're The First
The Coral

Listen to NME Radio at www.nmeradio.com
and vote on the playlist

PHOTOGRAPHY: PIETER M VAN HATTEN

BLAG YOUR WAY INTO THE NME AWARDS SHOWS 2003!

PLUS! MEET BANDS, WIN COOL STUFF!

Are February's *NME Awards Shows* the hottest tickets in rock'n'roll, with the best line-ups ever staged? Are tickets becoming so scarce they're making gold dust look ubiquitous? Have we got a way to get you in free?

Answer: yes, yes and abso-fuckin'-lutely! We've got **FIVE PAIRS OF TICKETS** to give away for each *NME Awards Show*. It's your passport to rock'n'roll nirvana! Then, strictly for the headstrong, there's the **NME GOLDEN TICKET**, which will get one lucky reader and a mate into the whole bloomin' lot, from **STARSAILOR** (February 4) to **NERD** (14). Hardcore!

NERD Pharrell Williams and Starsailor James Walsh

We've also got a huge amount of booty to give away from every act on each bill, including:

AFI goodie bags
CAVE IN CDs
THE DATSUNS T-shirts and posters
Exclusive signed stuff from **THE BELLRAYS**
IKARA COLT goodie bags
HELL IS FOR HEROES CDs
INTERPOL CDs and T-shirts
KINESIS customised T-shirts
KINGS OF LEON T-shirts
LADYTRON goodie bags
NAS CDs, posters and stickers
THE POLYPHONIC SPREE CDs
THE SLEEPY JACKSON CDs
STARSAILOR CDs
THE THRILLS CDs
THE STREETS CDs
A 'be Ebbot for the day' goodie bag from **THE SOUNDTRACK OF OUR LIVES**
...and much, much more!

Finally, we're offering you the chance to meet, greet and mingle with the hands on each bill – so you can tell them to their face exactly why you'd like to shake their hand/kiss them passionately/wrestle them to the floor in a manly embrace.

To be in with a chance of winning the tickets, booty and a chance to meet the bands *all in one amazing night*, go straight to www.mecarlingawards.com and answer the fiendishly difficult question. The winners will be chosen at random. Quickly – entries must be in by February 1. See you down the front!

THE BAND THAT CHANGED THE WORLD!

NME *Originals*

THE GENUINE ARTICLE
INTERVIEWS ★ REVIEWS ★ RARE PHOTOS

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Kurt's death

Saviours of Rock



Historic articles from the archives
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NME *Originals*

THE GENUINE ARTICLE

**ON SALE
NOW!**

Conquering the world with their
Wham!-meets-Motown sound:
danish electro-pop duo

JUNIOR SENIOR

JUNIOR SENIOR

HOT
NEW
BAND

Senior Junior: (l-r)
Jeppe Breum
Laursen and
Jesper Mortensen

"We really felt
when we started
this band that the
world needed
Junior Senior"
Jesper 'Junior'
Mortensen

Text: Imran Ahmed Photography: Sam Jones

Patronage in pop is rife. Jack White demanded that *NME* put Detroit spazz-rockers The Whirlwind Heat on the cover, and BRMC love Philadelphia two-piece Ty Cobb. But no band has received a seal of approval weirder than Danish duo Junior Senior – Ronan Keating's favourite new band.

"Ronan was being interviewed on Danish TV and they made him review some Danish music," explains Jesper 'Junior' Mortensen, the producer half of the band (also featuring Jeppe 'Senior' Breum Laursen), when we catch up with him in Sweden. "And you have to hear Danish music to understand how crappy it is, like we have these two white suburban R&B wannabe guys called Nick'n'Jay, but you're

meant to pronounce their name *Niggerjoint*. Anyway, Ronan was being a bit diplomatic with all that stuff, but he really liked 'Move Your Feet'. He said he thought it was a really great song. He even asked if he could keep the CD. Hargharghargh!!!!!"

Ronan's right – 'Move Your Feet' is a great song. It ping-pongs between Wham!'s 'Club Tropicana', The Hives, Stardust's 'Music Sounds Better With You', Michael Jackson, Duran Duran, Spandau Ballet, Dick Dale and Motown's greatest hits. The LP 'D-D-Don't Stop The Beat' is even more eclectic – like a record shop dust-up between Fatboy Slim (who tried desperately to sign the band, having heard 'Move Your Feet' at last year's Miami Winter Music Conference) and The Avalanches.

NME: We know Ronan Keating loves Junior Senior – but how do you feel about his records?

Junior: "Erm... (squirms) They're very... (pauses for an age) Y'know, I don't like him at all. I've never liked any of those fabricated artists. Think of all the sad teenagers who buy those records."

There goes your collaboration...

"I guess. It doesn't matter. We've turned down others like him..."

Like who?

"I don't really want to say..."

Britney?

"No..."

Whitney?

"(Laughs) I'm gonna get in big

trouble. We turned down (late-'90s pop tarts responsible for 'Barbie Girl') Aqual"

Wow. What's your vision for Junior Senior?

"We wanna make something new, like Wham!-meets-Motown, but as noisy as The Velvet Underground. We really felt when we started this band that the world needed Junior Senior."

And if the world decides they don't, there's always that Aqua collaboration...

"(Sarcastically) Will be sure to do!"

Junior Senior release the single 'Move Your Feet' (Mercury/Crunchy Frog) on February 24. The LP 'D-D-Don't Stop The Beat' follows on March 10

MEET THE GUYS...

JEPPE 'SENIOR' BREUM LAURSEN ON JUNIOR:

"Junior's very funny, very talented and creative but has some wild moodswings. He never spends less than half an hour under the shower but he says it's because he likes the heat. If we had been in the same class in primary school we would have been the complete opposite with him

bullying me... but then again I would always win a fight because of my size."

JESPER 'JUNIOR' MORTENSEN ON SENIOR:

"Senior's a very warm and friendly guy and the party animal of the group."

GET YOUR CLICKS HERE!
CHECK OUT THE VIDEO FOR JUNIOR SENIOR'S 'MOVE YOUR FEET' ON NME.COM NOW

SEX CYMBALS:

WHY DRUMMERS ARE THE NEW LEAD SINGERS



From Dave Grohl to Meg White, skin-bashers have gone from being a groupie's last resort to the biggest sex objects in rock. So what's going on? NME gets behind the kit to find out

Text: Mark Beaumont

Aren't drummers shit? More beast than man, these knuckle-scraping, finger-sniffing, wart-faced dwarves who enjoy nothing more than picking grubs from each others' fur are the Jade Goodys of the rock catwalk. They can easily be outwitted by the average dog, they stink of old cabbage and you'd get more interesting opinions on the musical climate out of a small heap of coal. In normal society these genetically deformed cretins would be shunned as freaks, but in the world of drumming Alan White is a giant of philosophy, Stuart Cable is the height of sophistication and Sean Moore is photogenic. If man is descended from the great apes then drummers – like professional wrestlers and Staind fans – must be descended from the microbes in their droppings.

For centuries the drummer has been pilloried and persecuted – early medieval documents report that the ugliest and most boring men in each village would regularly be dunked in ponds; if they drowned they were declared innocent but if they splashed wildly around with no sense of rhythm they were burnt as a drummer. Until recently the only way for a drummer to become the

tom-toms on Meg White! Thanks to the Yeah Yeah Yeahs, The White Stripes and The Kills, the bassist has become the leper of the new rock revolution while the ugly duckling drummers have leapt out from behind their Premiers and become the real stars of the show. Spot test: which can you name quicker, the singer in Hundred Reasons or the drummer from Gorillaz. Well, exactly...

Why is dance music dead? You can't shag a drum machine when your best mate's bagged the singer

most credible member of his band was for the child porn police to make dawn raids on all his bandmates. But now the tide has turned. Gaze in awe at Nick Jago's jawline! Gasp with wonder at Fab Moretti's A-list Hollywood fiancée! And check out the

The lineage of cool drummers isn't exactly hard to trace. Until the mid-'90s there were only two, and they were infamous more thanks to nature than design. Keith Moon was born mad and thus made his name legendary thanks to a) a pathological desire

to blow things up with home-made cherry bombs; b) the need to dress up as Hitler in largely Jewish neighbourhoods and c) (possibly apocryphally) getting so pissed one birthday that he thought a swimming pool was a road and drove a Rolls-Royce into it. Mötley Crüe's Tommy Lee, meanwhile, was simply blessed with a titanic schwanger and a rotating drumkit to match.

The days of the sticksman gaining celebrity by acting the loon died the day in 1992 that a bearded maniac called Gary Young was sacked from Pavement because his onstage handstands weren't doing much in the way of keeping time. It wasn't until – on

STICKS APPEAL!

BEN SWANK
(SOLEDAD BROTHERS)

Sexiest features:
"It certainly isn't my money. Maybe my incredible wit."

Sexiest drummer of all time: "Al Jackson Jr's (Booker T/Stat horse drummer) playing is pretty sexy. He always looked sharp as well."

Making love is a lot like drumming because...
"Is it? Jesus. I've been doing it all wrong."

Ben thinks he's sexier than: Jesse Ed Davis (of Taj Mahal... for god's sake – Ed)

your knees, worms – Dave Grohl bounced back from the violent implosion of Nirvana leaner, meaner and driving a shiny pop juggernaut called Foo Fighters that drummers stopped being the butt of recycled Spinal Tap gags about bizarre gardening accidents and gained some respect as potential musical masterminds in their own right. If that muppet from Nirvana can resurface with dignity, credibility and respect, then maybe that solo album from Carl from the 60ft Dolls wasn't such a ridiculous idea...

And it was El Grohlio again, come 2002, who reasserted the worth of drummers as actual, real-life, like, *musicians* by turning Queens Of The Stone Age from a pussy-arsed drug band into a rock Vesuvius on 'Songs For The Deaf' thanks to his manner of bashing his skins with the explosive devil-fury of an Italian Mafiosi who's

just been called a "fookin' coont". At the same time some weird twist in the musical gene pool meant that suddenly it was the frontmen that were acting the attention-seeking buffoon (Craig Nicholls' impression of a retarded problem child being told not to play with his alphabet spaghetti; Jack White caterwauling like a twirly-moustache'd villain from a 1920s melodrama) and the drummers who were the saucy, smouldering bundles of scary lizard sex in the background. Nick Jago made the other Black Rebels look like mopey old goths, Fab made his Strokemates look like The Grumbleweeds and the drummer from The Vines made... alright, bad example. But then there was the delectably wobble-headed Meg, pushing her kit to the lip of the stage – *alongside* the singer – and pistoning away like a Duracell Drummer, a

STICKS APPEAL!

TOM DIAMANTOPOLOU
(THE EIGHTIES
MATCHBOX B-LINE
DISASTRO)

Sexiest features:
"My gistle."
Sexiest drummer of all time: "I don't find drummers sexy."
Making love is a lot like drumming because...
"It's nothing like drumming whatsoever. Making love is actually a lot like flogging a dead horse."
Tom thinks he's sexier than: Christina Aguilera



perfectly manicured finger to those who'd say that the vigorous battering of animal skins stretched over large metal cylinders was *unladylike*.

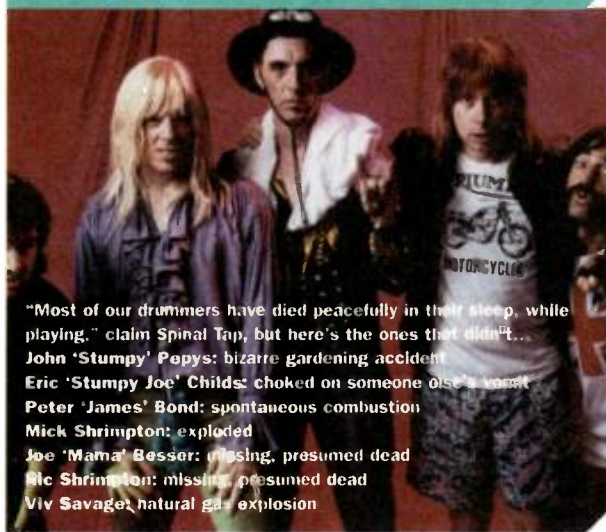
Meanwhile, 2003's graduating class from The Academy Of Pouting Percussionists is set to be a bumper one. Todd from The Hiss looks like Jim Morrison auditioning for The Velvet Underground, Tom from The Eighties Matchbox B-Line Disaster could be Keith Moon reincarnated without the deathwish and Jamie from The Kills has taken the art of drumming to a whole new stratosphere of cool by recording all his drumming beforehand and then *playing guitar* onstage. It's like he's *drumming by telepathy*. Woah. Then there's Ben Swank from the Soledad Brothers and Josephine Forsman of Sahara Hotnights, who'll have you in hot flushes when they reach for the

brush-sticks. And when they show you their paradiddles? Ooh-la-la.

Why is dance music dead? Because drum machines don't sweat. They don't grimace like wounded buffalo. They don't look fantastic spinning around in a massive metal cage with fireworks shooting out of their jacksies. And you can't shag them when your best mate's bagged the singer. With the dawn of the NRR the world has rediscovered the primal, savage power of a human person exerting him/herself in the name of The Beat and realised that if they can reduce you to panting sex jelly just by hitting things then they probably hump like bull elephants in heat. In 2003 The Rock Is resurrected and The Drummer Is God.

Incidentally, *NME* uses Pearl typewriters, Ludwig pens and Zildjian notepads. Can someone nod at me when I should stop?

THE CURSE OF SPINAL TAP



"Most of our drummers have died peacefully in their sleep, while playing," claim Spinal Tap, but here's the ones that didn't...
John 'Stumpy' Popys: bizarre gardening accident
Eric 'Stumpy Joe' Childs: choked on someone else's vomit
Peter 'James' Bond: spontaneous combustion
Mick Shrimpton: exploded
Joe 'Mama' Besser: missing, presumed dead
Eric Shrimpton: missing, presumed dead
Viv Savage: natural gas explosion

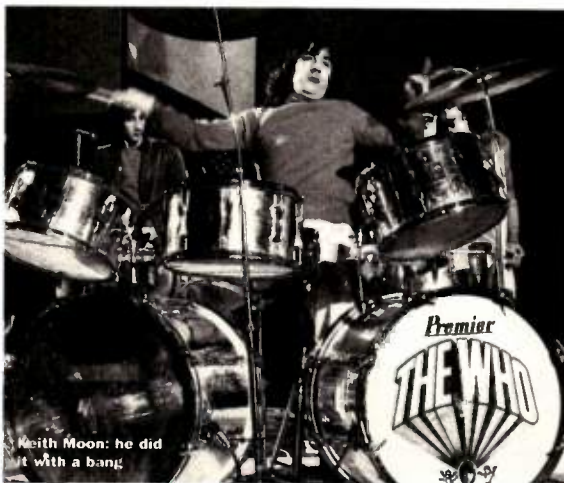
STICKS APPEAL!

TODD GALPIN
(THE HISS)

Sexiest features:
"My mom says it's my eyes."
Sexiest drummer of all time: "Karen Carpenter. She made it look so easy."
Making love is a lot like drumming because... "Neither requires lessons."
Todd thinks he's sexier than: Ian Franco (The Hiss guitarist)



GREAT MOMENTS IN DRUMMING



Keith Moon: he did it with a bang

THE WHO'S EXPLODING DRUMKIT

In the mid-'60s Keith Moon took to building his own amateur explosives, which he'd use to blow up hotel room toilets. This culminated during an appearance on a US TV show when he filled his entire bass drum with explosives, massively over-estimating the amount necessary to wreck his kit, and almost

clouds, the only way he could play his drum solo was to strap him and his kit into a huge revolving metal cage and get holsted high into the air. Which was all very well until, one night in Connecticut, he thought his snare was going to eat him and tried to escape. Crunch.

IS IT A PLANE?

Mirroring Lee's escapades, Slipknot drummer Joey Jordison played their last world tour in a kit that rose 15ft from the stage and spun around lit up with a pentangle. "Every time I get into that thing I think I'm gonna die," he claimed. Bloody wuss.

Joey Jordison: he did it 15ft in the air



THE MULTIPLE DRUMMER RUSE

If the drums on Jane's Addiction's 'Chlip Away' sound a little, well, hollow it's because they were recorded by placing a bucket over a microphone which the entire band then smacked the living crap out of with sticks.

And while the two-drummer trick made for the superb Burundi stomp of Adam & The Ants' 'Kings Of The Wild Frontier', Radiohead have reportedly gone one better, using *three* drummers on their mooted new single 'There There'. And where will it all end? *Fucking Stomp*, that's where.

demolished the studio. One of his cymbals came within a cat's whisker of beheading Pete Townshend. Who's now probably regretting it missed.

IS IT A BIRD?

On Mötley Crüe's drug-sozzled 1989 Dr Feelgood tour, Tommy Lee's head was so far into the



Tommy Lee: he did it upside-down

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SO WHICH DRUMMER FLAMS YOUR TOMS? DIDDLES YOUR PARAS? UNLEASH YOUR LUST AT NME.COM/DRUMMERS

MORAL OUTRAGE

IN THE WORST

POSSIBLE TASTE

Text: Stephen Dalton

Pop stars have never been ones to keep their mouths shut. *NME* looks at some of the most ill-advised indiscretions in music

Farewell then, Maurice Gibb. In the aftermath of his death, Graham Norton, Xfm's Christian O'Connell and Jonathan Ross all cracked puns on 'Stayin' Alive', 'Tragedy' and 'How Deep Is Your Love', causing outrage to Bee Gees fans. But the pop world would be a drabber place without the occasional career-killing lapse in taste. Here are some golden greats of bigotry and bile.



SICK! In 1966, John Lennon told the London *Evening Standard*: "Christianity will go... we're more popular than Jesus now."

MORAL OUTRAGE: A US teen mag reprinted the quote out of context, then all hell broke loose. In the Bible Belt album-burning bonfires and radio boycotts were finally quelled by a grudging climbdown from Lennon: "I apologise if that will make you happy. I still don't know quite what I've done..."

EFFECT ON CAREER: The next Beatles tour would be their last.



SICK! In 1976, Eric Clapton interrupted a Birmingham show to express support for right-wing Conservative MP Enoch Powell, arguing Britain was "overcrowded" and Kenyan Asians should be "sent home".

MORAL OUTRAGE: A flurry of angry letters to *NME* swiftly gave birth to the Rock Against Racism movement.

EFFECT ON CAREER: Clappers continues to coin it in by mimicking the most 'black' musical form in rock history.



SICK! In 1979, Elvis Costello announced to a stunned Ohio hotel bar: "James Brown? He's nothing but a live ass nigger. Ray Charles? He's nothing but a blind, ignorant nigger. Fuck Ray Charles, fuck niggers and fuck you."

MORAL OUTRAGE: Costello provoked an immediate brawl with his fellow boozers, '60s singers Stephen Stills and Bonnie Bramlett.

EFFECT ON CAREER: Considering Costello's involvement with Rock Against Racism and later role in the campaign to free Nelson Mandela, this apparent racist outburst was clearly uncharacteristic. Ray Charles later forgave him too.



SICK! In 1989, Public Enemy's 'Minister Of Information' Professor Griff told *The Washington Post* that "Jews are responsible for the majority of the wickedness that goes on across the globe".

MORAL OUTRAGE: Lambasted by Jewish groups, Griff was finally sacked a year later after fresh anti-Semitic comments.

EFFECT ON CAREER: Griff was eventually allowed back into the PE fold, but the band's reputation as hip-hop's leading radical heavyweights never fully recovered.



SICK! In 1995, Noel Gallagher told *The Observer* he hoped Blur's Damon Albarn and Alex James would "catch fucking Aids and die".

MORAL OUTRAGE: Noel apologised following general press uproar, which viewed the comment as not merely insensitive but tacitly homophobic too. Noel later played a benefit show for Aids charities Hysteria Trust and London Lighthouse.

EFFECT ON CAREER: The comments marked the end of the loutish Mancs' honeymoon period with the UK press.



SICK! In 2002, Danni Minogue told *GQ* magazine that French right-wing extremist leader Jean-Marie Le Pen "struck a chord with people", remarking disapprovingly that in Australian cities, "even some of the street signs are in Asian (sic)".

MORAL OUTRAGE: The BNP trumpeted Danni's support for their views, while the Anti-Nazi League slammed her. She later claimed her comments had been neutral "observations" and she was not "siding with anyone".

EFFECT ON CAREER: Erm... does she have a career?

VIRGIN LOVES



hell is for heroes
The Neon Handshake



Hell Is For Heroes The Neon Handshake

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WHATEVER TURNS YOU ON



GANGSTER OF NEW YORK

A crack dealer with nine bullet wounds and a lot of enemies, **50 Cent**, the newest recruit to Eminem's stable, is the bad boy set to save hip-hop

Text: Andy Capper

Damned if we know, but whatever happened to bumrushing the show? Ever since Eminem turned into Elvis and Nelly became the new Sammy Davis Jr, hip-hop has lost its edge and become one of the most predictable, unsubversive forms of youth entertainment.

Public Enemy's fierce political polemic is *loong* gone and where once gritty unpredictable rappers like Method Man and Redman used to rap about "bringing the pain" and "my middle name must be Fuck You", they now seem more concerned with advertising deodorant, doing bad movies and appearing in Christina Aguilera videos.

The rivers of blige that Ja Rule, Ashanti and Irv Gotti's Murder Inc label pump out is made up of adverts for crass jewellery, Burberry, Bentleys and beach sports – just how many more times do you want to see a hip-hop 'honey' relieved of her bikini top by a Henry-totting, blinging rapper? Hip-hop's gone from million man marcher to watching morons muck about in the sand.

Just last week, Jay-Z announced his plan to retire from MCing after the release of next year's 'The Black Album'. Thank god then that emerging from Queens, NYC is a new king of good old gritty gangsta rap – a 27-year-old psycho called 50 Cent, the newest and hottest addition to Dre and Eminem's Aftermath/Shady Records gang.

One of the best things about 50 Cent is the way his rise to infamy has been carried out in the same kind of balls-out, almost punk rock thuggery that made hip-hop greats like Public Enemy, NWA, Tupac and Notorious BIG so influential and revolutionary. Like the aforementioned stars, 50 is as *real* and tough as they come. A true thug, he carries an impressive *nine* bullet wounds in his chiselled, tattooed torso – one of which leaves a gaping whole in his lower jaw. Still impressed by the fact that Liam Gallagher got two teeth knocked out by some Italian businessmen?

Born in Jamaica, Queens as Curtis Jackson, 50 Cent endured a typically fraught ghetto upbringing. He never knew his father and saw his drug dealer mother shot dead when he was just eight years old. Curtis quickly took up the 'family trade' in his early teens and would tirelessly work the blocks of Queens, his sneakers jam-packed with crack vials.

In-between shooting rival crack dealers and enslaving the weaker-minded members of the ghetto community with rock cocaine, 50 Cent would rap for laughs at parties, eventually hooking up Run-DMC's recently murdered Jam Master Jay in 1996 with a demo tape of his witty, laid-back but frighteningly raw raps.

As well as holding down his job as a full-time dealer, 50 Cent flirted with big labels, made mix tapes through the New York rap underground and finally made his name (infamous and highly unpopular) with a song called 'How To Rob', a track dedicated to listing all the industry rappers he planned to murder and rob if he ever got to meet them. Of course he was only joking (maybe), but the rap community didn't like it and 50 was dissed on record

and in real life by everyone from Jay-Z to Wu-Tang's Ghostface and Raekwon (who allegedly attacked him in a club) and Ja Rule, who is alleged to have stabbed 50.

Speaking about the incident, 50 says: "I ended up with three stitches but it was nothing. The shit stopped bleeding on its own. I've gotten worse scars from my baby moms."

Things got worse for 50 three years ago when he was shot eight times while sitting in his car. He still managed to

drive himself to the hospital. No wonder he and his G-Unit entourage all wear bulletproof vests every hour of the day.

The last six years have seen 50 Cent nearly shot to death, have two albums withdrawn by major record labels and spend \$5,000 of Columbia's cash reportedly on crack. "I did 36 songs in 18 days for Columbia," he recently told *Rolling Stone*. "Then I had eight months with no work going on. How else you gonna provide for yourself?"

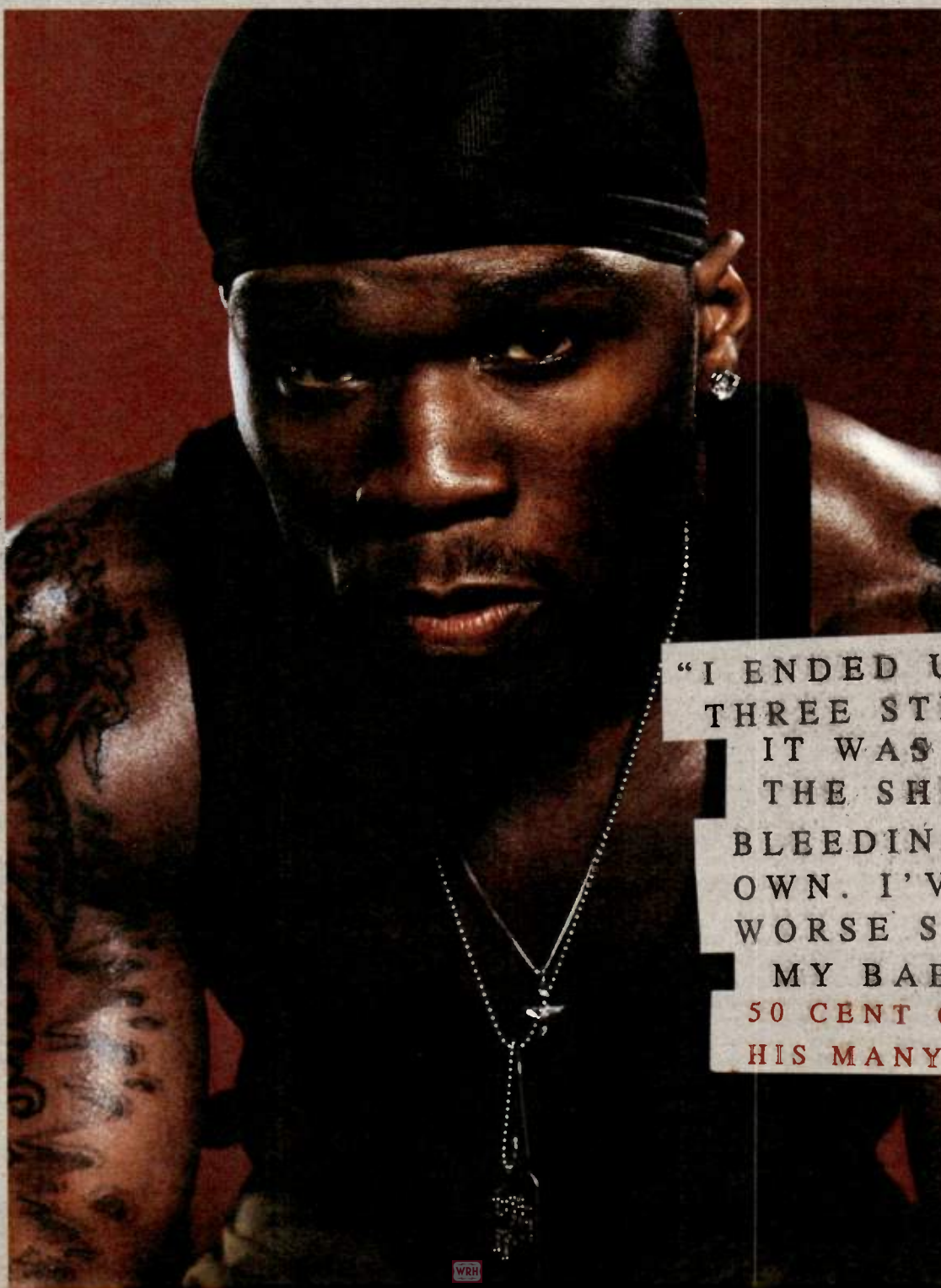
Worst of all was the murder last November of his friend and mentor Jam Master Jay, which some sources suggest may have been a botched attempt on 50's life. He denied this but was placed under police protection against his will. In December, 50 himself was arrested on gun charges.

Impressed by his do-or-die attitude and original rapping style, just last year 50 Cent was given a \$1million contract by Eminem and Dre. For the last five months, hip-hop clubs all over the world have been going nuts to his first breakthrough hit 'Wanksta' – a diss on Ja Rule. The song's based around a cute little sample that sounds like it comes straight out of a baby's nursery, but its murder and robbing-obsessed rhymes are altogether less cute. That's what makes 50 Cent such a bankable proposition – he's the most Glock-packing, dangerous-sounding, morally-unacceptable commercial hip-hop act since NWA.

Despite being entrenched in a weapons possessions case, 50's on the verge of releasing the Dr Dre-produced and Eminem guest-appearing monster hit 'In Da Club'. If you want proof of how big this man is going to be, then go to any hip-hop club anywhere in the world and see how the kids react. Like KERBOOOM!

50 Cent's about to explode like al-Qaeda. Best not to get in the way.

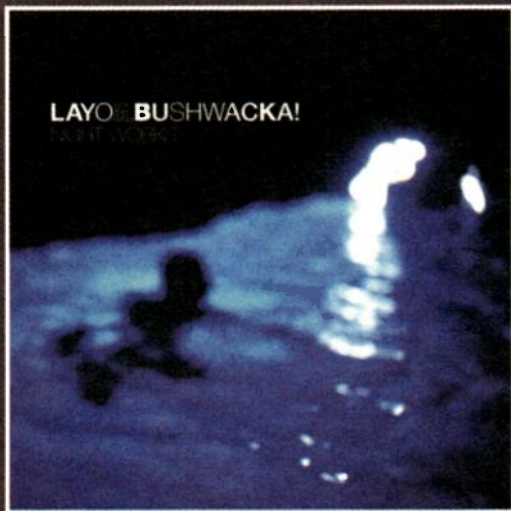
50 Cent's debut album 'Get Rich Or Die Tryin'' is out on February 10. The single 'In Da Club' is out on March 10 through Polydor



"I ENDED UP WITH
THREE STITCHES BUT
IT WAS NOTHING.
THE SHIT STOPPED
BLEEDING ON ITS
OWN. I'VE GOTTEN
WORSE SCARS FROM
MY BABY MOMS"
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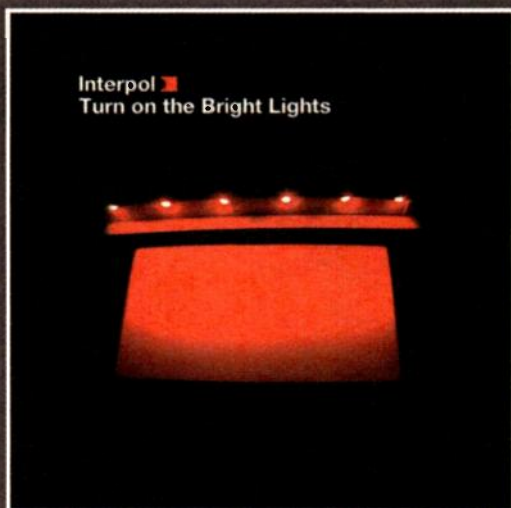
LAYO & BUSHWACKA! - NIGHT WORKS

"There can be few acts at work on the dance scene with more impeccable underground credentials than Layo & Bushwacka!" DJ



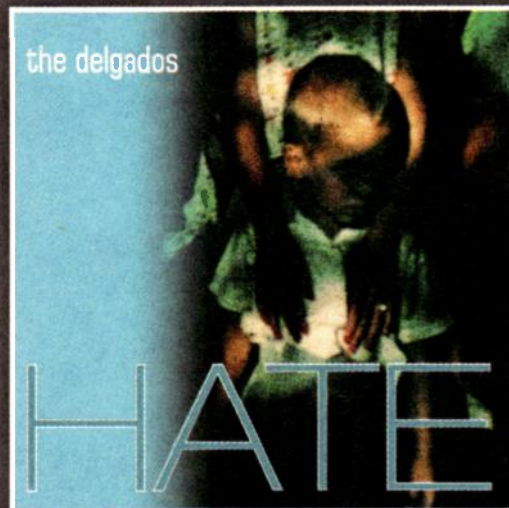
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TAKE A NORWEGIAN **NUTCASE**, A PANT-WEARING PORNALIKE AND A DAPPER

...and you've got this year's
weirdest pop stars in waiting

Text: Alex Needham/Sarah Dempster Photography: James Looker

ERLEND ØYE

When men wear mascara, it's usually to make them more feminine. Norwegian acoustic balladeer-turned-electro troubadour Erlend Øye is possibly the first man ever to use it to make him look more masculine, by brushing it into his moustache. The girls love it. And Erlend is all about the ladies, despite having the build of an Anglepoise lamp and a dress code he describes as simply "brown".

The guy has a girl in every port. Like the girl in Barcelona whom he spent a happy afternoon trying to kiss, except "her mouth was way too little, so it didn't really work". In fact, every track on his excellent album 'Unrest' seems to be about some different Euro-foxtress.

To get this much action, it helps if you're a pop star. And Erlend is, kind of. A couple of years ago, before the new rock revolution, we had the somewhat less thrilling new acoustic movement. From Bergen in Norway, Erlend's band Kings Of Convenience were NAM's Vines to Turin Brakes' Strokes, their LP's tongue-in-cheek title proclaiming 'Quiet Is The New Loud'.

Erlend's relationship with fellow King Eirik Glambek Bøe "became odd" so the band is currently on hiatus – Eirik in Bergen, Erlend in Berlin. Øye simply rubs some people up the wrong way, like the journalist who suggested in a single review that he should be "drowned in a bag" a few weeks after Erlend interrupted his lovemaking by banging loudly on the wall.

Back at Erlend's flat, in the "Turkish and homosexual" district of Kreuzberg, *NME* leafs through his notebook, which includes a 'Berlin checklist' with everything (flat, friends, band) ticked off apart from girls (they get a question mark). Two of his band, both Finns, loaf around smoking spliffs and 'reading' a porn mag entitled *Just 18*. "Oh, the smell of hash," complains Erlend. "My flat has been invaded by druggles!"

No partaker in the rock'n'roll lifestyle, Erlend has never even been drunk. When he disappears

to the loo to "brush my nose", he's applying mascara to his moustache rather than doing a line. "I hate wine and beer, they taste terrible," he says. "With alcohol and drugs for so many people, it just becomes this escape instead of building up this massive malcontent and having so much energy that you do something drastic with your life. Like move somewhere. I mean, the world is so full of possible adventures that the idea of just sitting down and taking something... I'm sure that when I'm 60 or 70 I might be really bored, and this will be a really good time to get into drugs. In the old retirement home, getting high on LSD will be great!"

Passionate, creative, strange... It's no wonder the ladies love Erlend Øye.

Erlend Øye's single 'Sudden Rush' is out now. The album 'Unrest' is out February 10

"I'm sure that when I'm 60 or 70 I might be really bored, and this will be a really good time to get into drugs"

Calm down, ladies (part one): brown-clad Norwegian sex symbol Erlend



HAR MAR SUPERSTAR

When choosing underpants," announces Har Mar Superstar, "it's important that nothing will fall out. That's why I wear briefs. They're essential. They're comfortable and they... contain."

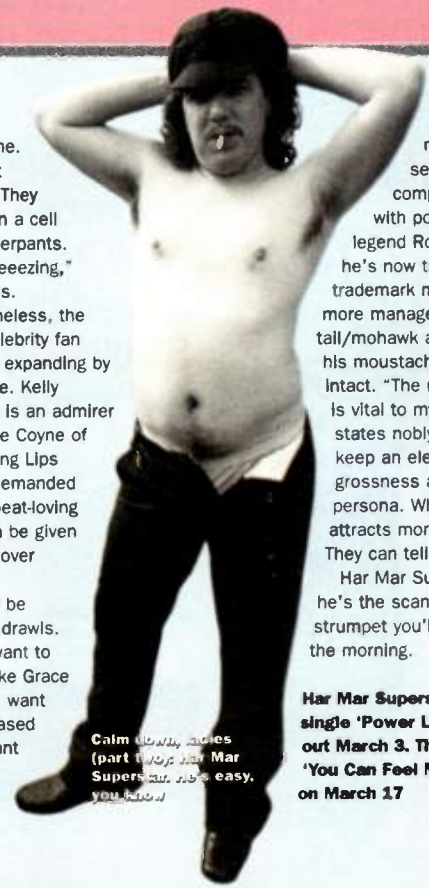
Har Mar Superstar (aka Sean Tillmann, although he actually claims to be Sean Tillman's younger brother Harold Marvin Tillman, geddit?) is the crown prince of the new cock revolution, a smooth operator whose sound roams from smooch-funk and Beck-esque plastic soul to discofied, glitterball pop. The last 12 months have seen the Minnesota-based rapper play with everyone from The Hives and The Beatings to Peaches.

Not everyone has fallen for the 'Star's copious charms, though. A recent arena tour with Incubus saw the residents of Oklahoma object to his wanton ways. "Incubus fans were throwing shit and yelling at me. It was hilarious! At one point, I ran into the crowd and punched

someone with my microphone. Then I got arrested. They kept me in a cell in my underpants. It was freeeezing," he guffaws.

Nevertheless, the 'Star's celebrity fan ranks are expanding by the minute. Kelly Osbourne is an admirer and Wayne Coyne of The Flaming Lips recently demanded that the beat-loving behemoth be given an *NME* cover forthwith.

"That'd be cool," he drawls. "But I'd want to be shot like Grace Jones. I'd want to be greased up. I'd want to be sexy."



Calm down, ladies (part two): Har Mar Superstar's 'Power Lunch' is out March 3. The album 'You Can Feel Me' follows on March 17

But, clearly, not that sexy. Tired of comparisons with portly porn legend Ron Jeremy, he's now trimmed his trademark mane into a more manageable rat's-tail/mohawk affair. But his moustache remains intact. "The moustache is vital to my look," he states nobly. "I like to keep an element of grossness about my persona. Why? It attracts more ladies. They can tell I'm easy."

Har Mar Superstar: he's the scantily-clad rap strumpet you'll respect in the morning.

Har Mar Superstar's next single 'Power Lunch' is out March 3. The album 'You Can Feel Me' follows on March 17

ESQUIRE

With his frilly blouses and Prince Valiant hair-don't, bonkers Detroit rapper esQUIRE is more Carnaby Street dandy than *8 Mile* muppet.

"I'm inspired by my grandfather. He once wore a three-piece velvet suit in the middle of the desert," he tells *NME* proudly. His Broadway-esque live shows are similarly stylish, with deck-busting DJs, elaborate props and a fleet of go-go girls flipping their synchronised hips to his gold-plated blend of old-school hip-hop, wise-crack rap and '60s soul.

"I have a short attention span and design my shows to keep myself entertained," chirps the dandy formerly known as Kevin Herron. "I choreograph every song and get the girls to fix my hair and help me dress. I use props and want it to be as over the top as possible. It's all about fun!" Yet, perhaps surprisingly, esQUIRE – who discovered he could rap when he clambered onstage at a Princess Superstar gig – doesn't shy from the novelty tag. "I'm not

exactly a poster boy for rap. My stuff is clever but if you take me seriously, you're not thinking very hard," he says, chuckling like a big camp drain.

Debut UK single 'Brandy And Xanax' – "a little story about how sophisticated my life is" – launches his mission to glamourise rap, via the catchiest melody since Princess Superstar's 'Bad Babysitter'. And the future? "I wanna continue having fun," giggles esQUIRE. "Who woulda thought rapping could feel so right?" Who, indeed.

esQUIRE's debut single 'Brandy And Xanax' is out February 3



Fine and dandy, esQUIRE

GET YOUR CLICKS HERE!
GO TO NME.COM TO WATCH THE VIDEO FOR HAR MAR SUPERSTAR'S 'POWER LUNCH' AND THE JARVIS COCKER-DIRECTED VIDEO FOR ERLEND ØYE'S 'SUDDEN RUSH'

GOOD CHARLOTTE

Benji Madden, Good Charlotte's fierce-looking guitarist, clenches his colourfully tattooed fists. "We're not haters, man. But there's this band from England called The Coral, and when we see them we're going to fuck 'em up."

The Coral called Good Charlotte "just another boyband with spikes" in a recent interview – and although the spikes in question have been toned down (Benji's hair, formerly a hazard of spear-sharp points, is now shorter and green), the barb remains a thorn in the band's side. Good

Charlotte's meteoric rise in the US has been accompanied by damning criticism from people who find their simplistic nu-punk too commercial to be credible. Even though they're getting used to it, it still makes them hostile.

Right now, you can't glance at American MTV without getting a dose of Good Charlotte. Benji and his singing twin brother Joel host their own four-times-weekly show called *All Things Rock*, while the hilarious video for recent single 'Lifestyles Of The Rich And Famous' has been Number One on teen fave *Total Request Live*'s weekly countdown for a month.

Pubescent girls cluster outside studio and venue doors wearing home-made T-shirts declaring 'Joel is sexy!' Young boys copy the band's extravagant hairstyles and eagerly sport items from the MADE clothing line, launched by goth guitarist Billy Martin.

All of this is deemed "totally surreal" by the band, who formed in tiny, working-class Waldorf, Maryland, when they were still in high school. Inspired by Green Day and Rancid, they played in "basements and shitty bars" until a band competition brought them to the attention of Epic, who released their platinum self-titled

debut album in 2000. Now, bolstered by MTV ubiquity, their new album 'The Young And The Hopeless' has gate-crashed the US album chart at Number Six.

Pouty and quiet (though not nearly so much as bass player Paul Thomas, who says scarcely a word during this interview), Joel admits to being both deeply religious and "morbidity twisted". He wears several silver cross necklaces, and his numerous tattoos include a scene depicting his own funeral, the Last Supper, Bible quotes, a sacred heart, the phrase 'Saved by grace', and his dog's name (Cashdogg). "Faith is

the most important thing in my life," he says. "I mean, music's great, too, but when it's all over there will only be God."

A few minutes later, however, while talking about super-psycho album track 'My Bloody Valentine', he says that he wrote it "really wanting to kill someone" and enacted the murder repeatedly in his imagination. "I'm a very jealous person," he shrugs. "When I fall for someone I fall hard and I get intense. If I was a girl I wouldn't want to date me. I'm really sweet, but I can be extremely neurotic and dark." Groupies beware?

"Nah, we're not into that scene," Joel laughs. "I mean, chicks love us, man. We're nice to them. We're not some Mötley Crüe hair band who just want to get them backstage. We treat our girl fans the same way we treat the guys. Which is maybe why we get a lot of sweet 14-year-old girls and not slutty 28-year-old groupies. We're really just down-to-earth, honest guys."

It's this "groundedness", they say, that inspired the venomous 'Lifestyles...' , which they wrote while recording the album in LA and experiencing the city's superficial celebrity circuit.

"I'm never going to be too good to talk the guy who's working at McDonald's," declares Joel.

"I saw people in LA who treated other humans like shit, and it was so fucking frustrating."

Their role as MTV presenters has allowed Benji and Joel the opportunity to meet many of their heroes, and they've not been disappointed, naming Green Day's Billie Joe Armstrong and Blink-182 as the nicest.

Good Charlotte aren't so fond, however, of what they call the "The Bands" – The Strokes being at the top of their "most irrelevant" list. "I think some of my friends in New York should beat The Strokes up," Joel offers.

"Sum 41 are friends with The Strokes," Billy counters, "and they say they're actually cool."

Joel sighs. "Let's just say that we're the sort of band who have been touring forever, and who are never going away. But The Thises and The Thats... the Yeah Yeah Yeahs, The Hives, whatever... they came up all of the sudden, and were everywhere. I'm sure they all really love music, but they're just fashion rock. We don't even care enough about them to hate them. It's just a different universe."

"Those bands are trying to bring something new to music," Billy astutely observes, "which is cool, but that's not what we're about. It's like a bunch of magazine critics got together and created these 'The Bands'. They're there for the critics to love. And they're there for bands like us to make fun of."

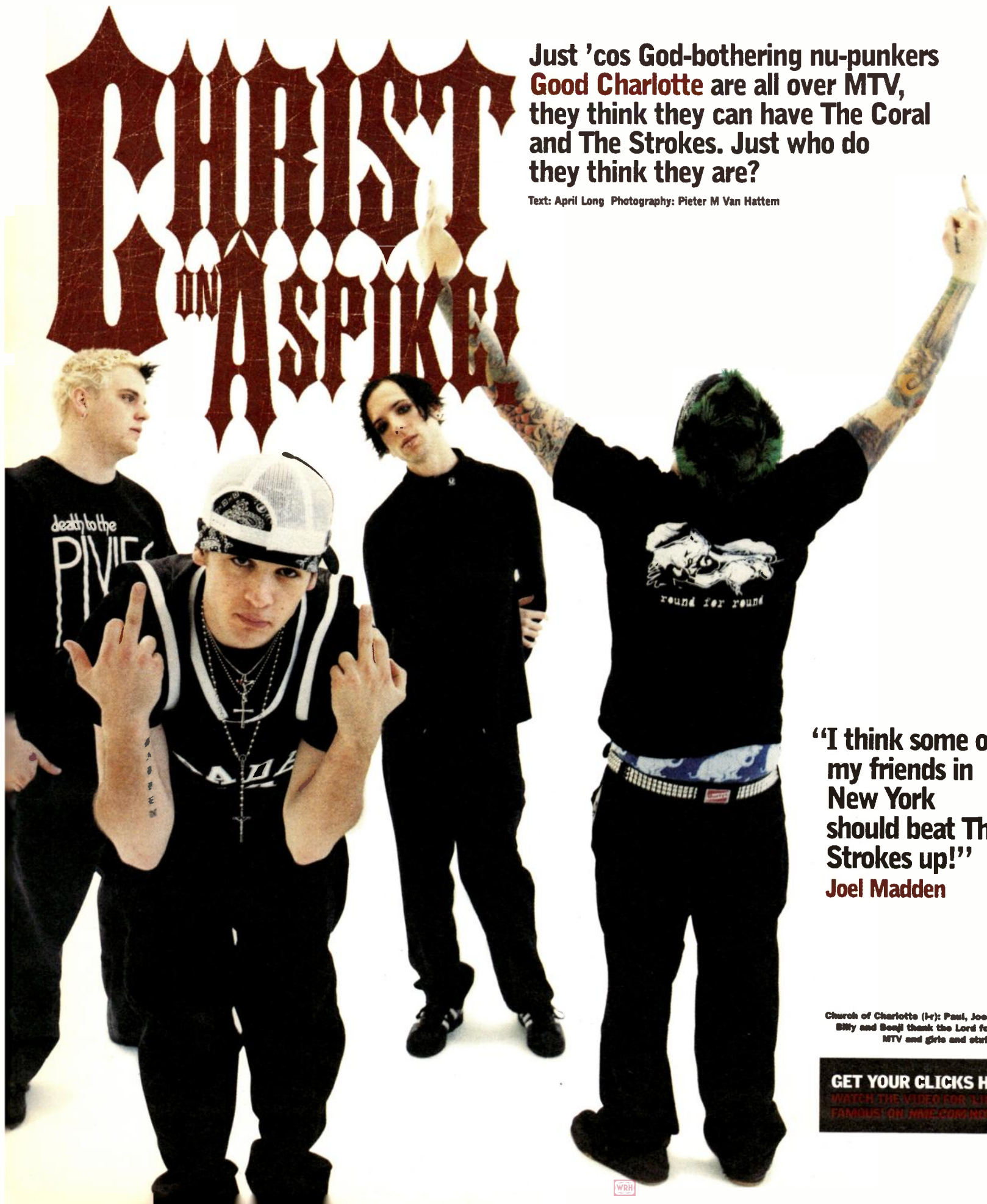
Good Charlotte are the first to admit that 'The Young And The Hopeless' isn't ground-breaking stuff. They know that many of their fans think they've sold out by getting in bed with MTV, and that their 'punk' credentials are debatable. Rather remarkably, they just don't care, and for that alone some respect is due.

"We're just having fun playing music," Joel concludes before setting off to greet the hordes of screaming girls waiting for him at today's *TRL*. "MTV has given us maximum exposure, which is what we've always wanted. No-one can tell us what we can and can't do, and everything we've accomplished so far – these things are just the beginning."

'Lifestyles Of The Rich And Famous' is out February 3. UK debut album 'The Young And The Hopeless' is out now

Just 'cos God-bothering nu-punkers Good Charlotte are all over MTV, they think they can have The Coral and The Strokes. Just who do they think they are?

Text: April Long Photography: Pieter M Van Hattem



"I think some of my friends in New York should beat The Strokes up!"
Joel Madden

Church of Charlotte (l-r): Paul, Joel, Billy and Benji thank the Lord for MTV and girls and stuff

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DEVOTIONAL HARDCORE

How Chris Carrabba's sensitive acoustic punkers Dashboard Confessional won over a whole barmy army of disaffected teens with their 'honesty', 'sincerity' and 'emotion'

Text: Nichola Browne Photography: Andy Willsher

Outside London's tiny Metro Club, over 200 Dashboard Confessional fans are braving a rainy Friday night, waiting for the doors to open. Waiting for Florida-based Chris Carrabba's first headline date in the UK. There are two more booked and all three are

A sold-out gig might not be a matter of life and death, but for these fans it's all that matters. Ask them why they've pledged their devotion and you'll be bombarded with declarations of reverence. Whether they signed up two years or six months ago, they've all mastered the art of speaking in the Confessional

sits upright in his chair waiting for the first question. Back home in the US, Chris is used to taking the Dashboard Confessional experience to much bigger places and selling them out with ease, but he feels good about the hour and a half he spent on the Metro's cramped, tiny stage. Last night was one to remember.

"It was phenomenal," he grins, wide-eyed. "I was overwhelmed by the kids. They were so involved. I had motion sickness on the flight and I threw up for 30 hours before the show, convinced it would be the worst ever but it was one of my favourites. Our fans kick our ass every night! They sing along in a very driving way, which makes us play the songs differently. Our fans in the US and the UK share that, but last night they floored me in a way that our US fans haven't in a while."

He was so taken aback that he had to play a verse of one song twice, just "to hear the kids sing it again". Judging by the tender look in his eyes, it was a beautiful moment.

"There's a communal vibe," he adds. "A lot of different kids come to the shows – hardcore kids, indie rock kids and fashion kids – and they get along."

"There's a lot of people that look like I look and feel like I feel"

sold out. Dashboard Confessional might be virtually unknown in this country but these kids are clutching tickets like they're handwritten party invites from Jesus. Carrabba's raw, acoustic soul-searching, comparable to the softer moments of emo peers Jimmy Eat World and Saves The Day, has charmed everyone here, from the predictable backpack-wearing emo geeks through to edgier, thrash-loving punkers. Teenage fans from as far away as Ireland, Glasgow, Norway, California and South Africa wander up and down the queue begging for spares. They'll give anything for the chance to be touched by the hand of Carrabba.

tongue; and there's no shortage of "faith" when it comes to the "sincerity" of the "honesty" and "emotion" that power Carrabba's songs. There's no-one stretched out on the floor convulsing and shouting "Hallelujah!" but that might come later.

The next day, 27-year-old Chris Carrabba is sitting in London's swanky Four Seasons Hotel, looking uncomfortable among the business-suited tourists who walk past, occasionally turning back for a second look. Shy and trying to avoid any more eye contact than is absolutely necessary, Carrabba timidly offers a handshake and a quiet hello by way of introduction. He makes cautious small talk and

There's a mutual respect."

The sound of Dashboard Confessional's gentle, heart-wrenching anthems is at odds with Chris' appearance – he's a diminutive guy, covered in tattoos, still showing signs of the skate-punk kid he used to be. "Do I look like a scumbag?" he whispers.

"People comment on that but more people just

won't give me a chance. They look at me and think, 'How could this person really convey what I feel?'" He pauses, hugging his legs close to his chest. "It's OK. There's a lot

of people that look like I look and feel like I feel."

His fast-growing army of followers would shout Amen to that. Pious to the last chord.

American idol: Chris Carrabba, aka Dashboard Confessional

CONFESSION BOOTH NME meets the slightly intense DC fans at the front of the queue



WARNOCK, 20, OXFORD

Been a fan for: One year, after hearing about DC in America
Because: "Chris' lyrics are so thoughtful and I can truly relate to them. I was gutted when I couldn't get a ticket. I've come down tonight to find one. I'll pay anything!" (Soft old NME got him in for free)



MATT, 21, SOUTH AFRICA

Been a fan for: One month, after downloading some music on the Internet
Because: "Chris is amazing. He's got something to say and he's not afraid to say it. He's proof that true punk is on the inside. I still can't believe I'm about to see him play!"



EMILY, NUDGE AND ANNA, ALL 17, LONDON

Been fans for: Two years, after a mate played them some DC tracks
Because: "The lyrics are pure, honest emotion that we can relate to and believe in," reckons Emily. "And," adds Anna, "we want to have Chris' babies!"



CHLOE, 17, GLASGOW

Been a fan for: One year, after reading about DC in a fanzine
Because: "Chris' music is emotional. It's perfect music to accompany every break-up you'll ever have. I've been queuing for four hours waiting for the doors to open."



PETTER AND ESBEN, 18, NORWAY

Been fans for: One year, after hearing DC in a friend's car
Because: "The acoustic sound of Dashboard Confessional music is very beautiful," says Esben. "The lyrics are even more beautiful," reckons Petter.



TOM, 18 AND JAMIE, 19, COVENTRY

Been fans for: One year, after Jamie downloaded some DC songs
Because: "Chris' music is naked, truthful, brutally honest and fantastic," says Tom. "I think he's premier league."



FLICK AND PAUL, 16, STEVENAGE

Been fans for: Six months, after seeing DC at last year's Reading festival
Because: "Chris writes songs from our point of view," smiles Flick. "I know he means every word. The best thing is we just met Chris and he was so nice!"



SAMANTHA, 19, CALIFORNIA

Been a fan for: Six months, after seeing DC at last year's Reading festival
Because: "There's so much meaning and feeling in Chris' songs. The music is mellow and great to chill out to."



Rock's most famous daughter **Kelly Osbourne** on the pleasures and pitfalls of instant celebrity – and why she doesn't give a fuck if it all goes wrong

Text: Steve Sutherland Photography: Colin Lane

I am a rich, obnoxious twat who's had it easy her entire life and who just got to make a record. I consider myself the fucking luckiest person ever."

The self-confessed fucking luckiest person ever is multi-tasking like crazy. She's eating lunch (a chicken salad sandwich), having her hair done, picking out frocks for the photo shoot, chatting to her mum on the cellphone, planning a band rehearsal, flicking through a magazine, listening to a blues CD and holding forth fulsomely and fabulously to *NME* on her dual careers as the brattish star of reality TV phenom *The Osbournes* and its fortuitous spin-off, that of a bona fide chart-bound pop star. All this while trying to keep that infamous Kelly Osbourne mouth from running her into trouble. Fat chance!

We're in the Los Angeles Sunset Marquis talking about what it's like to be the world's most famous teenager: "D'you know what I really hate? People touching me. It fucking freaks me out when somebody I don't know comes up and grabs me.

"People think they know me from the TV show and I understand why they might think

that but they just grab me and go. 'Talk to my friend on the cellphone' and I'm kinda like, 'Uh, I'm just trying to go take a piss actually.'

"And if I don't play along, I'm a bitch! I've got no choice! When I was in Vegas recently, I wanted to kill myself because they had 20 security guards with us the whole time and it was retarded. I fucking hate having security guards!"

Surely it would be asking for trouble, Kelly going out alone?

"Well, I do get in a lot of trouble, that's true. I don't mean to. It just kinda happens. Like, it was my birthday in Vegas, and this girl came and sat down at the table. And I go, 'Oh, excuse me, can I sit there?' and she's like, 'No.' So I said, 'GET THE FUCK OUT OF MY TABLE! NO-ONE INVITED YOU HERE!' And she said, 'Well, they have now.' And I said, 'You're only sitting here because you wanna be on MTV, now FUCK OFF!' But she just sat there.

"Then my brother's friend goes, 'Kelly, I fucking hate you, you bitch! You're a c—! Why do you always have to be so mean to all the girls that come around here?' And I was like, 'Cos I fucking hate girls! They have one fucking brain cell between all of them!' Y'know, they're all glammed-up and retarded in miniskirts. So I'm like, 'She needs to LEAVE!'

"And he's like, 'You can't tell her what to do', and I'm like, 'You wanna bet?' So I took a drink of water in my mouth and I spat it in his face. And he picked up a beer can and chucked it at my lip as hard as he could. Then this girl goes 'Hahal' So I picked up my

bottle of water and chucked it at her head. And I went to punch my brother's friend when someone from security caught my fist, put me over their shoulder and took me out of the club.

"Like, I was only defending myself. So I went up to my room and I sat and I cried because I was so pissed off.

"It just sucks that my mum won't let me go anywhere without a security guard. OK, there are times when I go, 'Thank god they're there or I would have been arrested' but there are other times when it just feels like there's someone watching every move that I make."

So even when the cameras are off, they're really kind of on.

"Right. Like, on my birthday, I got really hyper and the security people accused me of being on drugs and called my mum. I'm just like, 'Fuck, with everything I've seen, do you really think I'm gonna be that stupid?' But they're like, 'Well, you *were* in the bathroom for a long time.' And I was like, 'I was with my friend and she got into a fight in the bathroom, that's why we were in there so long.'

"My security guard hears the screaming and thinks, 'Oh fuck, she's getting in trouble again', so he walks into the bathroom and picks me up and takes me out."

How embarrassing!

"Fuck yes! But then it's not as if I give a shit. I'm not gonna see any of those people again. It was funny as hell!"

Are you a good fighter?

"Yeah. When I was a kid, my dad

"If the only thing kids can say about me is that I'm fat, then I've got it pretty fucking easy"

taught me how to punch and I never really forgot."

How do you do it?

"Oh, I couldn't tell you. I just know. I can punch really hard and I'm pretty strong as well. We were in New York in the Village in this dive bar and one of my brother's friends and me got in a pretend fight. He picked me up and chucked me across the bar and I landed on a table, on a napkin dispenser and I had this big square bruise on my back.

"I just lost it 'cos he really hurt me. And everyone just stopped because they couldn't believe that I could punch someone like that.

"I'm gonna get myself in some fucking real trouble one day."

Kelly pauses for breath: "I shouldn't be telling you this shit. The last time I did a big interview I had the worst hangover and I was throwing up and my record company went nuts at me. They want me to be a good girl but I'm not. So..."

Who do they want you to be? Christina Aguilera?

"Oh, did you see her on the cover of *Rolling Stone*?! Oh my god! Her body is *minging*! Her butt doesn't look real. There's something wrong with her. She looked like fucking Jay Leno. She looked retarded. But you know what? That's her decision. She fucking

chose to do that.

"Have you seen a fully clothed woman on the front cover of *Rolling Stone* in a long time? No. That's because they don't take women seriously – they just make them look like sluts so people will buy the magazines.

"I'd never put myself in that position. If I was ever gonna pose nude, if I had a good body – which I don't! – I would fucking make it look glamorous and classy instead of making myself look like a slut. But no-one wants to see my fucking ugly tits and arse in a magazine anyway, so I'll spare you."

You'd rather be a musician than a model?

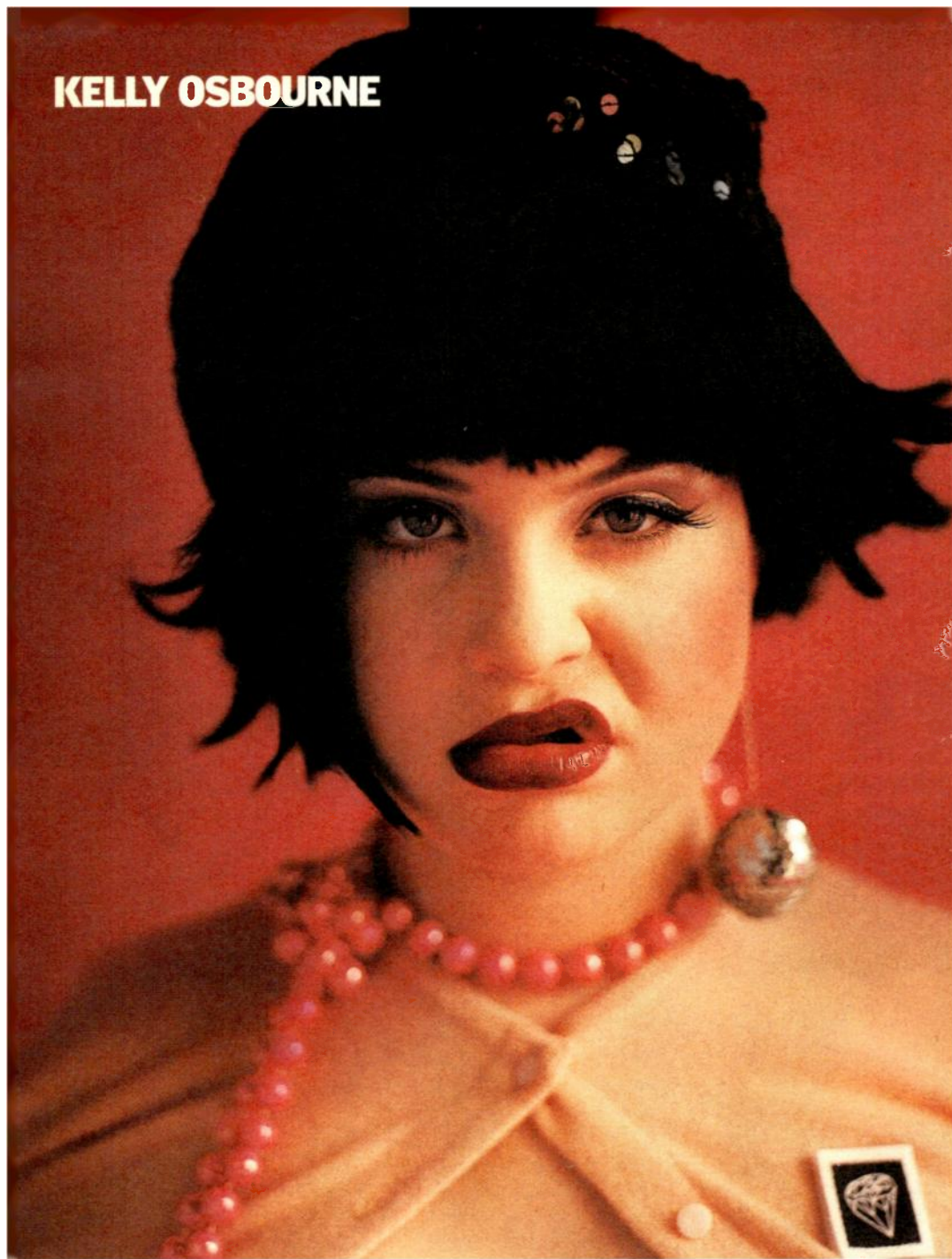
"Fuck no! I've been around this shit my whole life and I know it's not as sweet as everyone thinks it is. I just found out that I could do it when they asked me if I wanted to make an album. My thing is, don't write about what you don't know. Like, I might use the word 'boy' or 'crush', but by no means are any of my songs about being in love. I was 17 when I wrote my album. What the fuck does a 17-year-old know about love?

"There's only one song on the album that I didn't write. And I put it on because I thought it was funny. It's about masturbation."

CONTINUES PAGE 36



KELLY OSBOURNE



FROM PAGE 34

Which one's that?

"Uh... shit... I'm having a brain fart! Uh... 'Too Much Of You'..."

What does your dad think of the album?

"He plays it all the time. I don't like talking to him about it because I almost don't want to know."

He must like it.

"I think he does. I haven't played it to my brother or sister because I know that they're not gonna tell me their honest opinion, they're just gonna tell me it sucks because they have to – they're my brother and sister! So why put myself through the grief of being upset? They're the only people I really care if they like it or not. I don't care if the world hates it."

Surely you'd be disappointed if no-one bought it.

"I really wouldn't. I don't care. It wouldn't stop me if everyone said they hated it. I expect people not to like it, to be honest. I think people are gonna love to hate me."

People will be suspicious of you because your musical career is launched off the back of *The Osbournes*.

"Yeah, but I know more than anyone that I wouldn't be doing any of this if it wasn't for the TV show. This is just my 15 minutes and I'm taking a big ride. I'm

"I expect people not to like my album. I think people are gonna love to hate me"

doing whatever I want to do and I don't care. I'm not doing this for anyone but myself."

You couldn't ever have imagined what that TV show was gonna do to your life?

"No. I thought that we were gonna be the biggest embarrassment and everyone was gonna hate us and that I'd be blacklisted for the rest of my life. But to be honest, I didn't really care. Like, I haven't really watched any of it."

Really?

"Well, I've watched a little bit, scenes that they thought I might not like. But I hate watching it because I find myself so stupid. You wanna know what else bugs me about it? I was 16 years old when they made that first series and yet everyone has a comment about everything I say and do. I'm still growing up, I'm still finding myself. I should be allowed to make mistakes."

You've become public property, like that film *The Truman Show*.

"Yeah. I honestly didn't think anyone would really care who I date but they really do. Like, I'm

walking down the street with him (*that's Bert McCracken from The Used*) and there are people taking pictures and I'm like, 'Oh my god, people need to get a life.'"

Isn't the strangest thing the way people act towards you rather than the way you act towards them?

"Oh it is, big time! It used to be like, 'Oh shut the fuck up Kelly, I don't care what you have to say' and then I'd throw a big tantrum and make them listen. Hahaha! But now people are just willing to listen to what I say, and I'm just like, 'O...K... I'm just gonna shut up now because I know I'm gonna get myself in trouble.'"

Is that why you called the album 'Shut Up'?

"I had a really obnoxious name for it. I was gonna call it 'Buy Me' but my record company told me I was too precocious and they wouldn't let me call it that."

'Buy Me' would have been great.

"Yeah, because if I wanted to just give it to you, I'd sell it to you for free, right? But then they named it 'Shut Up' and I wasn't gonna sit

there for three million days and think of some meaningful name for it. I don't give a fuck what it's called. I just want you to listen to it."

Is that why you've decided to form a band and perform live?

"Yeah. But y'know, I have to get earphones because I can never hear myself in the monitors and it sucks because they make me gag. You know when you stick a Q-tip in your ear it makes you cough? It's like that all the time. It's like, yeuuch!"

Do you forget the words?

"Oh, I'm terrible! I'll look at someone in the front row and I'll start thinking, 'Oh my god, you're so fucking ugly' and then I'll totally lose track and I'll have to start the song all over again."

Kelly scratches her head and pouts: "My hair feels gross! It feels like pubes? I haven't washed it in a while."

"I never wash my hair. When I was in Vegas, I was there for three days and I refused to take a shower because I was convinced they were putting crack and coke in the water so it would keep people awake so they gamble. My mum said, 'If you don't take a fucking

shower I'm chucking you in the pool!' So I took a shower."

"It was my birthday and I had a kidney infection. Can you believe that? They say it's from stress and drinking too much and not getting enough sleep and all that. I thought I just had a back pain but I had to go pee in a cup and they're like, 'You've got a kidney infection' and I had to take all these medicines and I'm in agony."

"The only reason I liked this birthday is that now I'm 18 and I can do what I like."

You can in England, but don't you have to be 21 to drink in the States?

"Oh, yeah. You're considered adult enough here to die for your country in the war. You can have kids. You can get married, buy your own house, pay taxes, vote, but you can't gamble or drink, which is the fucking weirdest thing to me."

It must be a drag being on TV because you can't even use a fake ID – everyone knows who you are.

"Oh, I never really fucking need one anyway because... I was at this party... actually The Strokes played there... and the bartender practically had me by the hair trying to shove fucking shots down my throat!

"Like, my parents want to chuck me in fucking rehab as it is! They're like, 'If you come home drunk or cause any more

trouble, that's it! We're sending you away!' And I'm like, 'You can't anymore, I'm 18!'

"People want me to go to their clubs so they can say Kelly Osbourne was drunk here. They want me to fuck up. I don't get it!

"I do get into a lot of trouble for what I believe but I can't keep my mouth shut. I don't know how. I can't pretend like fucking Britney Spears making herself out to be white picket fence when she's sex-crazed and normal like everyone else. I would never make myself out to be someone I'm not."

"It's like, there are some bands that pretend they're the biggest druggies and they're always stoned or drunk when in actual fact, none of them are. I'm not gonna go down that road. I'm just gonna do what I want and not apologise for it."

"Everything's so safe. There's nothing out there right now that's risky. Everyone's so afraid of failure. I mean, I know that if my album doesn't do as well as they think it should, my record company'll drop me in a second. And y'know, I don't care."

You sound very cynical.

"No, it's just what's real. It's like,

"My parents want to chuck me in fucking rehab... They're like, 'If you come home drunk, that's it! We're sending you away!'"

when I was a kid, I hated everyone! I'd get into trouble so much and they'd find any excuse to go. 'Kelly, you're suspended!'

"I got suspended because I was on the school bus with my headphones on singing the Nirvana song 'Rape Me'. I had to sit in the principal's office all day and do my work instead of being in class. So I just fucking hated everyone. I didn't care if they liked me or not because I had my best friends and that's who I hung out with and no-one else."

"I still have my same friends I did before. I don't have any new friends. I don't want any. I have enough trouble dealing with the ones I have. 'Why haven't you called me?' 'Well, I've been busy!'"

The second series of *The Osbournes* is filming right now, is that right?

"Yeah and there's no way in fucking hell that they're getting me to do a third series. No way in fucking hell! Not even if they paid me all the money in the world, I would never fucking do it again."

Sooner or later the public's gonna get fed up with you anyway.

"I'm surprised they're not fucking fed up of us as it is! I'd be fucking sick of us! I'd be like, 'Fuck this, I don't want to watch those arseholes any more.' I don't get it. Honestly, I don't. I just don't think it's funny."

If you weren't in *The Osbournes*, would you watch it?

"Oh, I'd hate me. I'd be going, 'Oh my god, that fucking retard!' And I'd say all the things kids say to me. Kids are so mean... but I guess if the only thing they can

say about me is that I'm fat, then I've got it pretty fucking easy."

"This is how people come up and say hi to me: 'Oh my god! You're so much skinnier in real life!' I'm like, 'Thanks!' There is no nice way to say that so don't bother saying it. Like my boyfriend's hairdresser, he calls me Pooper. He goes, 'Pooper, I really thought you were like, 200 pounds' and I'm like, 'Oh thank you. I weigh a hundred and, like, 30 pounds but that's OK.' I don't get it. They think I'm literally like a heifer!"

"And if I have one more person come up to me and go, 'Oh god, you're so much prettier in real life', I'll smack 'em in the face because it's so superficial and stupid that you have to be skinny and good-looking to be famous. I'm sorry but there really are ugly people in this world and why can't they be on TV, why can't they be famous? I don't get it. What kind of society are we living in if you have to look a certain way to do a certain thing?"

What about your music career? After this album, are you gonna do some more?

"Maybe. But if it's not fun, no!"

So you haven't written any more songs?

"No, I haven't even had time to wipe my own arse for god's sake!"

Any other plans?

"I'm gonna design my own clothes."

And I hear your mum's gonna do a chat show?

"Yeah!"

And Jack?

"It's hard for Jack because, considering we never wanted to be famous, I think he loves it more than any of us. He loves the attention. He just wants to work in the music industry at Epic and get on with his life but, at the same time, he does love the attention and it's pulling him both ways. He's really confused as to what he wants to do."

I guess once you've tasted fame, it must be really hard to give it up.

"Oh, none of us expected it. It was literally over a weekend that I went from being a nobody to a somebody and it freaked me out."

Your sister Almee chose not to be on the show. Do you ever wish that you'd done that?

"Sometimes. But most of the time, no. If I wanted to, I could buy my own house right now and do whatever I wanted. What other 18-year-old can say that? It's given me a lot of grief but it's also given me independence, I just couldn't give it back. Fuck no!"

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A NIGHT TO REMEMBER

PERFECT MIX OF BRIMSTONE AND BALLADS ON THE BAD SEEDS' FINEST ALBUM IN YEARS



NICK CAVE AND THE BAD SEEDS

Nocturama (MUTE)

And so at last the ass lies down with the angel. Nick Cave albums have always been a reliable sticking post amid the fuss and flurry of modern music – sinister, lovelorn, beautiful mysteries, like a dark man bearing gifts melting every few years out of the trend-obsessed mist, then disappearing as quickly as he came.

But if recent collections have suffered at all, it's from a polarisation of mood. After 'Murder Ballads' verged on self-parody – one too many bloody-eyed'n'Biblical Southern cowboy devils with slaughter on his mind – came two uniformly maudlin albums: 'The Boatman's Call' was one of the best ballads ever written ('Into Your Arms') and 11 pale imitations of it; 'No More Shall We Part' was the bout of religious fanaticism you could cuddle up to on a cold, stormy night. It's the pettiest of quibbles – you may as well complain that there's not enough decapitation in *Monarch Of The Glen* – but there never seemed to be enough debate between Spittle Nick and Subtle Nick. It was a sweet but frustrating schizophrenia.

'Nocturama' – Cave's twelfth with The Bad Seeds – is that missing link. Hooking up with producer Nick Launey, who first worked with Cave on The Birthday Party's 1981 single 'Release The Bats', has rejuvenated The Bad Seeds' dormant fury gene. What emerges is a vibrant volley between the Nick Cave who's



been handcuffed to a piano with a bucketful of opium since 1997 and the smack-riddled Nick Cave who'd have happily kicked your teeth in if you'd insulted his big toothy quiff in 1983.

So we get a batch of sublime odes on the minor traumas of

Nick's generally happy marriage ('Wonderful Life' stinks of foreboding trips to Ikea, 'Rock Of Gibraltar' could be an alternative wedding vow; sensational standout track 'He Wants You' takes a third person viewpoint and even here Nick takes the role of a darkly poetic Cilla Black) and one old-school murder ballad called 'Still In Love', all locking horns with some of Cave's most virulent rage-blues in a decade. Yes, first single 'Bring It On' – a duet with Chris Bailey from The Saints – could be James with tonsillitis, but it's the raucous sexual aggression of 'Dead Man In My Bed' that jolts 'Nocturama' off the rails, and the final

15-minute, 40-verse damnation-rock epiphany 'Babe, I'm On Fire' feels like eavesdropping on one of Nick's primal scream therapy sessions. You'll only listen to the whole thing more than once if you're the sort of person who tapes the *EastEnders* omnibus, but it's as fascinating and unbearable as the Fred West interrogation recordings. Although with more laughs.

Put simply, 'Nocturama' is one of Nick's very finest – uniting his two dramatic alter egos in devilish harmony. It's what The Velvet Underground would've sounded like if they'd been psychopaths. With a heart.

Mark Beaumont

5

THE PICK OF NICK

Cave and The Bad Seeds' five finest albums

'Let Love In' (1994)

The last perfectly balanced Cave album, where 'Nobody's Baby Now' – a song that could make concrete weep – rubs shoulders with scary, BONGtastic *Scream* theme 'Red Right Hand' and 'Do You Love Me', which is like being romantically accosted by the giant out of *Jack And The Beanstalk*.

'The Boatman's Call' (1997)

A cornucopia of lovelorn ballads, largely inspired by



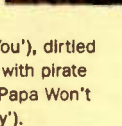
Nick's break-up with Polly Harvey. Includes 'Into Your Arms', which could make heavily tattoo'd concrete that supports Millwall weep. In front of girls.

'Henry's Dream' (1992)

As 'pop' an album as Cave could ever make (thanks to 'Straight To You'), dirtied up occasionally with pirate Ceilidh songs ('Papa Won't Leave You Henry').

'Tender Prey' (1988)

Cave, still angry from his



Birthday Party genesis, belts out his ultimate classic of imminent death row execution, 'The Mercy Seat'.

'Murder Ballads' (1996)

Embracing his own Satan-walks-the-dusty-Southern-highways cliché wholeheartedly, 'Murder Ballads' features Kylie Minogue having her head bashed in with a rock and PJ Harvey stabbing Nick to death.



JOHNNY MARR + THE HEALERS

Boomslang (MUSIC)

Debut from guitar legend's long-overdue new project

In the 16 years since the demise of The Smiths, Johnny Marr has been a hired hand for everyone from Neil Finn to Oasis. Sadly, this album hints more at Marr as that session musician than guitar genius. True, 'Down On The Corner' is vaguely Smithsy and a few others carry his trademark lithe guitar intricacies, but with Ringo's son Zak Starkey and ex-Kula Shaker gonk Alonza Bevan in tow, 'Boomslang' is mainly turgid, stoned bluesy dadrock.

You expect much more from a living legend. This will just leave you feeling cheated.

Jim Alexander



DAVID TYACK WITH MALCOLM MOONEY

Rip Van Winkle (TWISTED NERVE)

Fine second solo album from tragic missing songwriter

The disappearance of David Tyack while hill-walking in Corsica last August overshadows the release of 'Rip Van Winkle'. There's an unhappy parallel, too: the album's based on the Washington Irving short story about a man who goes hiking in the Catskills, falls asleep, and wakes up decades later.

'Rip Van Winkle' is steam-powered post-rock that strives hard to be enchanting and succeeds. As a bonus, ex-Can singer Malcolm Mooney is coaxed out of retirement to read the story while Tyack noodles appealingly. Let's hope he makes it back soon.

John Mulvey

7



DEVICS

The Stars At Saint Andrea

(BELLA UNION)

Brooding seductive slow-fi from LA threesome

They're a little bit country; a little bit rock'n'roll. Devics are also, if this, their third album, is anything to go by, the finest purveyors of multi-layered gorgeousness since Yo La Tengo. Though they evidently pride themselves on their experimental-as-anything eclecticism, Devics aren't remotely precious. Indeed, their sound is rooted in a rare accessibility, with each black-hearted processional bearing spectral effects and, thanks to vocalist Sara Lov, a fragile charm that lightens their occasionally wearying load.

Best of all is the Calexico-flavoured 'Safer Shores', an inconsolable tumbleweed lament that acknowledges the melodrama that lies at the heart of C&W while refusing to succumb to its stagnant sentimentality. Beautifully complex stuff.

Sarah Dempster

8



DAVID HOLMES

Analyze That: Original Motion Picture Soundtrack

(TVT RECORDS)

David Holmes fourth album in a year. Finally stumbles...

When David Holmes compiled the soundtrack to last year's slick gangster flick *Ocean's Eleven*, he picked a selection of his own best tunes and mixed them with archive gems. Perry Como sat next to Handsome Boy Modeling School, Percy Faith next to a then little-known Elvis B-side called 'A Little Less Conversation'. But anyone expecting lost classics here will be disappointed. This is an old-fashioned score more in the vein of Morricone or David Arnold, rather than a stonking compilation that stands up in its own right.

With a workrate as intense as Holmes', it was inevitable that he'd finally release something that was a let-down. But don't despair – the next album will be along before you know it.

Julian Marshall

5

TIME FOR HEROES

**BRIT EMO-ROCKERS COME OF AGE WITH
ENERGETIC AND VITRIOLIC DEBUT**

HELL IS FOR HEROES The Neon Handshake

(CHRYSAUS)

Tired of worthy morgue-age rockers telling you it's time to sober up and get serious about world trade? Had enough of creaking Britpop millionaires droning on about the cosmos, man?

Relax: Hell Is For Heroes are here. Two things you need to know: they take their name from a brilliantly gripping '60s war movie starring Steve McQueen; and they harbour within their ranks two former members of indie under-fives Symposium.

They have learned their lessons well. For all the acknowledged debt to the DC hardcore of Fugazi and Rites Of Spring, 'The Neon Handshake' (OK, crap title) glows with tension and tunefulness. The supra-punk surliness has matured into a rock vitriol to upset any corporate stomach. In short, they have earned their battered Converse.

Because this is an almighty racket. 'Night Vision' could be a righteous Manics at their blazing 'A Design For Life' best; 'Three Of Clubs' has a stuttering stop-start arrangement that would have any self-respecting, erm, post-emo-core club performing dancefloor headstands. When they take their feet off the pedals, like in the first two minutes of 'Disconnector', they could even be Radiohead before



they decided they were too clever to write tunes any more.

Things do go wrong. 'Out Of Sight' serves no earthly purpose, while current single 'You Drove Me To It' clunks along over-familiar MTV-metal guidelines. Largely, though, 'The Neon Handshake' manages warmth and sickness without ever losing its capacity to inflict pain. Will McGonagle's guitar draws blood regularly, while Justin Schlosberg's repeated pleas for togetherness and unity add, well, a heroic touch.

They save the best 'til last. 'Retreat' flickers into life over a paranoid rumble of bass ('Has the devil got my number?') and leaves us deep in stadium rock territory. The cryptic, quash-religious lyrics ('I never thought I'd reach the end/I'm ready to surrender') even bring to mind - whisper it - the early, pre-ironic Bono.

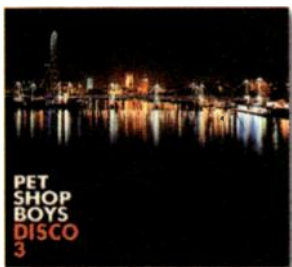
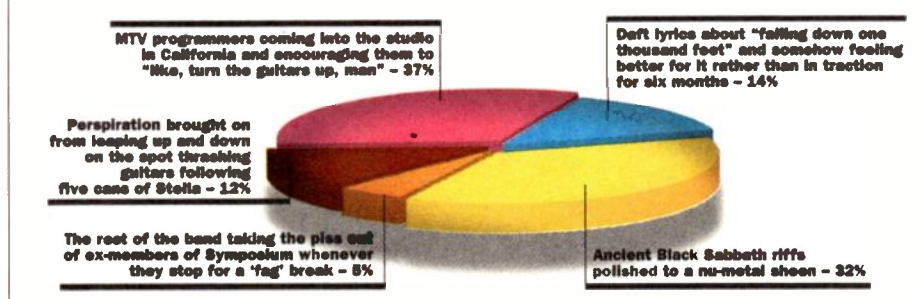
Dig in, chaps: the promised land of flickering lighters may be closer than you think.

Paul Moody

7



THIS ALBUM WAS MADE FROM...



PET SHOP BOYS Disco 3

(PARLOPHONE)

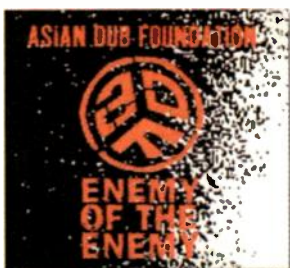
Pop maestros reclaim electro throne

Given that this is a collection of remixes and obscurities tossed off since 'Release' set charts alight precisely nowhere, it would be a slightly rum do if this turned out to be the Pet Shop Boys' best album in ten years. But that's precisely what it is.

If 'Release' was guitars and woolly jumpers, 'Disco 3' is about getting back to core values of warm synth manoeuvres and overriding lyrical gloom, typified by the Boys' remake of Try It (I'm In Love With A Married Man). 'Here' is a housed-up reminder of the duo's best-ever moments and mixes come courtesy of Felix Da Housecat and Tom Stephan, but it's difficult to accuse Neil and Chris of jumping on the electro bandwagon when they put the wheels on the bloody thing in the first place.

Peter Robinson

8



ASIAN DUB FOUNDATION Enemy Of The Enemy

(VIRGIN)

Timely politicised fury

Some may argue that activism and music don't mix - but anyone whose imagination was ever fired up by punk, '60s soul, reggae or hip-hop will recognise that politics and music can rarely be separated. And when LPs are as turbo-charged, topical and fire-branded as 'Enemy Of The Enemy' the argument is irrelevant.

September 11 hangs over and informs, but does not consume the LP. The politically-charged 'Rise To The Challenge' makes this much clear. And Sinead O'Connor's haunting take on domestic violence ('1000 Mirrors') shows ADF expanding their scope of concerns, and the infectious 'Fortress Europe' single is as trenchant a polemic on asylum-seeking and migratory patterns as it gets. The musical equivalent of blue touchpaper has been lit.

Dele Fadele

7



INME Overgrown Eden

(MUSIC FOR NATIONS)

The English Stained. Thanks, God

Personally, NME blames Wordsworth. If there was no gossamer thread of lyrical poetry infecting the lifeblood of every true Englishman, then our metal bands would call their songs 'Testicle Bloodbath' instead of 'Mosaic', and they wouldn't dilute their evil gargling with wobbly gothic guitars reminiscent of a Lord Byron soundcheck.

As leading British grouch-rockers, however, INME's dreary slop-metal debut inevitably sucks Tool's smegma from the cock of a diseased donkey, and swallows. 'Trenches' is what it must feel like to die slowly from cholera at the Somme and there are white papers presented daily to the House Of Commons that rock harder than 'Lava Twilight'. Best lay off the laudanum, lads, and eat more raw meat.

Mark Beaumont

1



BENT The Everlasting Blink

(SPORT)

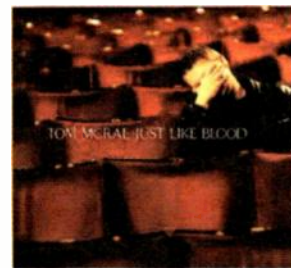
Pipe-and-slippers electronica

Mainstream dance music's not dead, it's just having a nap, and Nottingham duo Bent are the tartan rug keeping its knees warm 'til teatime. Stuff like this used to be called Balearic, but this is as English as cricket - all gently burbling bass, rustic slide guitar and the general impression of sunlight dappling the library ceiling as you doze off.

For their second album, the boys have gone even more easy listening. Seventies balladeers Captain & Tennille are sampled on 'Magic Love', as is David Essex on 'Stay The Same', while 'Beautiful Otherness' sounds exactly like The Beloved's bucolic house classic 'The Sun Rising' - mainly because it's The Beloved's Jon Marsh singing it. All very pleasant but largely forgettable. If Lemon Jelly give you a headache though, this is for you.

Simon Lewis

6



TOM MCRAE Just Like Blood

(DB RECORDS)

Mercury nominee's moving second

Strictly speaking, 28-year-old Tom McRae is a singer-songwriter. But that loaded term is of little use in describing his complex second album. Like Doves' 'The Last Broadcast' or Calla's excellent 'Televisé', 'Just Like Blood' is a set of simple voice/guitar songs given compelling depth and texture by, say, the application of backwards violins ('Walking2Hawaii'), a computerised rhythm track ('Stronger Than Dirt') or, on opener, 'A Day Like Today', by morphing the acoustic original into an exotic Massive Attack-esque rumble of dislocated xylophones.

Few, these days, could muster 'Karaoke Soul's anti-Pop Idol anger, while odd moments of comforting, Coldplay ebb'n'flow are inevitably skewed by sonic ticks or McRae's blazing vocals. Clever, sincere, recommended.

Tony Naylor

8

COMPILATIONS ROUND-UP

VARIOUS Out Of Our Heads On Skelp

(CHEMICAL UNDERGROUND)

A panoramic snapshot of the label's history to date, '...Skelp' boasts a roster of not inconsiderable genius: Arab Strap, label-owners The Delgados, Mogwai, Radar Brothers and Aerogramme.

With contributions old and new, the thread that links them all is one of understated beauty and vivid realism.

Darren Johns

8

VARIOUS Tiga: DJ Kicks

(K71 RECORDS)

Tiga's DJ Kicks is a creditable attempt to follow his 'American Gigolo' compilation. The odd gruesome novelty aside, the Canadian offers a viable electroclash future somewhere beyond tack and hype, reworking Depeche Mode's new romantic blueprint with a hard drive of glitches and a heart of pure melancholy.

Louis Pattison

6

VARIOUS A Valentine Records Sampler

(VALENTINE RECORDS)

It's the raw enthusiasm and blithe eccentricity that elevates this Manchester label's ten-track collection of art-school electro(nica) and rabid garage-rock. For all their zeitgeisty cool, this loose collection of like-minded, lo-fi outsiders are in a world of their own; making music on their own terms and for its own sake.

Tony Naylor

7

REVIEWED NEXT WEEK:



MASSIVE ATTACK 100th Window

Can the moody Bristol soundsmiths still cut it?

KELLY OSBOURNE

Shut Up

Will Ozzy's daughter's debut overshadow dad?

ERLEND ØYE

Unrest

Kings Of Convenience man's mysterious solo debut

TEENAGE FANCLUB

Four Thousand Seven Hundred And Sixty-Six Seconds: A

Short Cut To Teenage Fanclub

Indie sweethearts unleash big-titled retrospective

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SINGLE OF THE WEEK



THE DATSUNS Harmonic Generator (V2)

Christ knows what a harmonic generator is (actually, it's *The Datsuns'* favourite effects pedal – *Technology Ed*), but Dolf's is on the blink so he's got to shake it down. Bloody Intermodulator's

playing up, too. What to do? Maybe call a plumber. This second single off *'The Datsuns'* shudders with old-fashioned, diesel-powered rock'n'roll. Much slower and less Deep Purple than *'In Love'*, it's all thumping tom-toms, slow chopping riffs and backing vocals that don't

specifically urge you to clap your hands to the left while thrusting your hips to the right, but that's the gist. If that sounds a bit nostalgic, this is actually double-nostalgic, referencing '70s rock that referenced the '50s. Think hot rods and greasy flick knives. Bloody great fun. **(SL)**

ONE MINUTE SILENCE Revolution EP (TASTE)

Not, if the truth be told, a strictly accurate moniker, but then nobody's expecting a band to name themselves *Just Under Three Minutes Of Bad Metal*. This is a nauseating slab of macho bluster that manages painfully to put the 'age' back into 'rage'. Oh, and unless your idea of revolution is listening to Ozzy shitting out a System Of A Down tribute act, the record title's nonsense as well. Perhaps they sensed the lack of a market for the 'My Dog Could Wank Better Tunes EP'. **(TJ)**



BIG BROVAZ OK (EPIC)

While not quite topping the heights of ridiculousness scaled by vaudeville rap epic 'Nu Flow' – tragically, this contains not one bit that sounds like The Wonderstuff's 'Size Of A Cow' – this second single is distinctive and fresh enough to poke its head out of the crowded urban pop market. Who knows, for all the generic "Big Brovaz comin' thru and we're here to stay" bleatings, 'OK' may actually help them survive the Brit nomination, ordinarily the kiss of death for an act so young. And quite right too. **(PR)**



RED HOT CHILI PEPPERS Can't Stop (WARNER BROS)

Having lost nearly two guitarists to heroin and circled the world with socks on their cocks, it might surprise the Chili Peppers to find their latest album selling mostly to mums who think Mr Kiedis makes an excellent role model with his side-parting and sensible jumpers. But the Chills are elder statesmen now, and even if this is one of their finest moments since 'Give It Away', thanks to John Frusciante's funk-scraping and Kiedis harmonising with himself, it can't help coming across as slightly nyehh. **(SL)**



MILLION DEAD Smiling At Strangers On Trains (XTRA MILE)

With world war imminent and a ricin attack expected any second, Million Dead clearly have the zeitgeist on their side. Not for them the conventional strictures of indie-lore, instead the guitarist and drummer play in wildly varying time signatures while singer Cameron walls Drive-In-ish lyrics lifted straight from a Film Studies textbook. "The forced proximity of a million Mike Leigh movies makes me long for the fresh air!", he screeches, unbelievably, before this builds to a frenzied conclusion. So nuts, it might just be genius. **(PM)**



VIRGIN LOVES

Martin Grech Push

This unfeasibly great new single arrives fully formed and sounding like some heaven-sent hybrid of Radiohead and Jeff Buckley. The Times said, "Heart stopping!"

Oasis Songbird

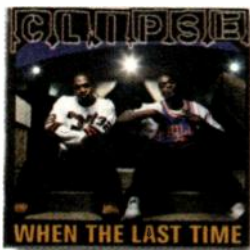
Taken from the multi platinum album *Heathen Chemistry*, the beautiful *Songbird* is the first Oasis single to be written by Liam Gallagher and is available on CD and a features packed DVD single.



CLIPSE

When The Last Time (STAR TRAK/ARISTA)

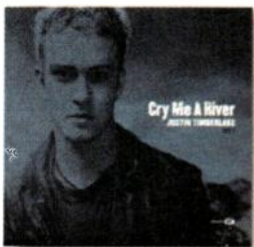
Why have the Virginian duo filled the gap between their appearance on *NME*'s Hot List 2003 and their brilliant LP 'Lord Willin' with one of their lesser tracks? 'When The Last Time' is a good Neptunes production, but the 'Tunes could release a track of armpit farts and it'd make the Top Ten. The horny funk of 'Young Boy', the psychedelic hip-hop of 'Grindin'' or the Curtis Mayfield cut 'Cot Damn' – 'Lord Willin' is rammed with infinitely better songs than 'When The Last Time'. Consider this a Cclipse blip. (IA)



JUSTIN TIMBERLAKE

Cry Me A River (JIVE)

A waterfall of tears, some sexy Jacko yelps and the malfunctioning stutter of love in its dying moments. This twisted epic is an acidic, filthy little song teeming with spite and retribution ('Your bridges are burned/And now it's your turn to cry/So cry me a river'), with Timbaland's pounding, operatic score weaving the single into a twisted work of drama and fury. Also, in the video, you get to see what Justin looks like after he's had sex. Clue: he looks pretty good. (PR)



UNDERWORLD

Dinosaur Adventure 3D (JBO)

If you've got a computer that makes a special noise when you delete things, why not whack the delete key rhythmically for three minutes while keening in a vaguely Celtic manner? That's basically what Underworld have done here and it's fantastic. Karl sounds a bit reedy on this one, mind; he could almost be venerable folkie Robert Wyatt. But you've got to hand it to them: even on a will-this-do? release like this, their dagga-dagga-daggas and wunka-wunka-wunkas are better than anyone's. Thumbs up to spod boy. (SL)



GOOD CHARLOTTE

Lifestyles Of The Rich And Famous (EPIC)

It would be a shame if an appreciation for fine wines and Godspeed You! Black Emperor stopped us enjoying the odd pop-punk snack. This particular one will be huge, given that Good Charlotte have their own MTV show. 'Lifestyles Of The Rich And Famous' kicks off with the drums from Iggy Pop's 'Lust For Life' before jogging into a major-chord thrash in the vein of Sum 41, early Green Day or, if you're a pensioner, Mega City Four. Punk by numbers, but cute like a monkey with a banjo. (SL)



OASIS

Songbird (BIG BROTHER)

In which younger bruv takes the only two chords he could be bothered to learn and turns them into the kind of heart-melting wonder that wise men, musicologists and Travis have been searching for years to find. Truly this is one of the sweetest love songs ever written, kicking the front teeth out of the rest of 'Heathen Chemistry's stale JD Wetherspoons rock. With the touching everyman quality of its lyrics, it's bound to be used as a tool to repair discord. Copies should be dispatched to Iraq and Washington immediately. (TJ)



BUSTA RHYMES

Make It Clap (FLIPMODE/J)

Clapping is the new spoons, apparently, and Busta proves himself well up on the latest developments in body-part percussion with this, his back-to-basics ode to playground self-expression. Clap, skip, chant, nick someone's dinner money, rub dog shit in their hair, yah yah yah, that kind of thing. It's quite a return to form, in fact, all pared down and syncopated like Missy's 'Get Ur Freak On'. Very catchy. Hang on – is this a veiled reference to a sexually transmitted disease? God, he's good. (SL)



GRAND POPO FOOTBALL CLUB

Each Finger Has An Attitude (ARISTA)

If we told you that a Gallic duo named Grand Popo Football Club wrote plodding acoustic odes to the colour green, would you really believe us? And so a totally funkable slice of electro-fried house it is, then. At a time when even Brooklyn punks are getting hip to the disco bassline, it's a pleasure to witness someone using them properly. Er, 'properly' meaning bolted to a sample of Daft Punk gargling ping-pong balls. Superb. (TJ)



ED HARCOURT

All Of Your Days Will Be Blessed (HEAVENLY)

Christmas may be long gone, but here comes wistful Ed Harcourt to remind us of snow falling softly on gas-lit cobbled streets as stray angels fly homeward from Hogwarts. 'Into the void we will fly', he croons, while a pump organ parps and someone roasts chestnuts on the mixing desk. As the rest of the world stamps its feet and demands chart attention, Ed is lost upstairs in the attic getting to grips with the tuning of grandpapa's dusty euphonium. No doubt about it. The boy's got soul. (PM)



SINGLES OF THE WEEK

Good Charlotte



Lifestyles of the Rich and Famous

Good Charlotte

Lifestyles Of The Rich & Famous

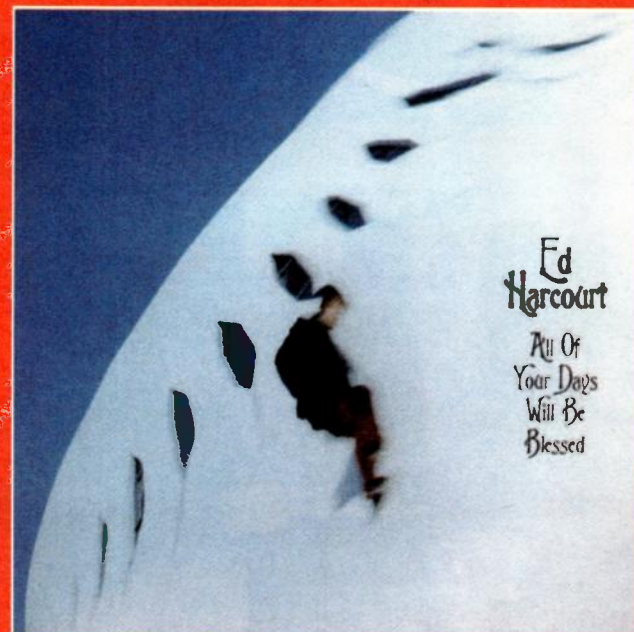
This fiery pop-punk crossover act have already picked up a fanatical live following. This, their first major single release, comes in two CD formats: CD2 is limited.

Ed Harcourt

All Of Your Days Will Be Blessed

Ed Harcourt blasts back with this specially priced, limited edition single, taken from his forthcoming new album *From Every Sphere*.

CD Single Out Monday 3 February



Edited by Pat Long

MANCS FOR THE MEMORIES

INTERPOL'S JOY DIVISION/SMITHS REVIVAL BRINGS DETROIT TO A SWOONING STANDSTILL

They tear into their set in a manner that belies their pretty-boy reputation



Is the immaculately dressed Carlos about to break into a sweat? No? Oh well...

It's a barrel of laughs backstage. No, really.

Sam really will lapdance for coins, as Eric discovers



INTERPOL Detroit St Andrew's Hall January 18

Perhaps it's the US release of 24 Hour Party People or the arrival of that four-CD New Order box set. Whatever the reason, New York's currently fiending for all things Manc. On one side, there's LCD Soundsystem melding ravey electro with mumbly Mark E Smith-inspired rants and The Rapture mining A Certain Ratio's jittery punk-funk. Then there's tonight's headliners: the black-clad, mild-mannered Interpol, channelling The Smiths and Ian Curtis 20 years after the fact. Not since the Beckhams chose the name of their firstborn have Manchester and New York been so closely aligned.

In theory, then, Interpol are in the right place to pick up where their influences left off, spicing up their post-punk/new wave cool with well-tended haircuts and second-hand suits. And don't think for a minute that fashion isn't a top priority: this is a band that came together via guitarist Daniel Kessler's admiration for bassist Carlos D's DM boots.

Detroit, however, couldn't care less about the cut of Interpol's cloth. As befits a town that gave birth to rock's foremost hunter-gatherer, Ted Nugent, this audience is far more intent on being blown away by the next round of NYC-based saviours of music than it is to stand around admiring the band's shoes. Still, Detroit has been inundated with so many similarly-minded bands over the past year that its garage-beleaguered citizens are left thirsting for something different. Interpol are in the right place at the right time and dressed to kill any stray non-believers.

Adding touring keyboardist Eric Altesleben to the line-up, they take to the dimly-lit stage with scant warning, tearing into their set in a manner that belies their pretty-boy reputation. In fact, by the time Kessler plucks the second note of 'Untitled' he's got tonight's swarm of sweaty rock enthusiasts completely under his immaculately-trousered spell. They only get more fervent as his guitar pierces through the dense wall of cigarette smoke on 'Roland' and 'Say Hello To The Angels'. For the most part,

though, Interpol rarely reciprocate their fans' obsessive devotion. The heroic exception is Carlos – as the crowd thickens to near-illegal proportions and the heat becomes unbearable, the band hardly break a sweat, but their bassist pouts and poses like he's just reached some kind of self-pleasuring onstage nirvana.

But while it may seem simple to write off these aesthetes as highly-stylised rock stars, this is hardly simple music. Traces of shoegazer heroes My Bloody Valentine permeate 'Hands Away', engulfing the crowd while drummer Sam Fogarino keeps an unyielding beat riding beneath. A darkly impassioned 'Stella Was A Diver And She Was Always Down' sees Paul Banks pull off his gothic vocalising without sounding like a vampire-obsessed dullard, to the crowd's great delight.

Inevitably, Interpol's limited songbook (only one album in) forces the evening to wind down, but as they nudge the end of 'Obstacle 1' with Banks echoing 'I'll never see this place again', the crowd hangs on his every word, praying he doesn't mean it.

Ken Taylor

JIMMY SCOTT
London W1 Ronnie Scott's
January 14
Angelic jazz crooner stuns
London

Now here's a story. In 1963 a singer, regarded by some as one of the greatest of all time, records an album. The record is said to out-Sinatra Sinatra. It's going to make the singer a big star. Then comes a monumental contractual fuck-up. The album is pulled and the singer disappears. For almost three decades, he works as a clerk in his native Cleveland.

Then, in 1991, the singer performs at a funeral in New York City for an industry major-leaguer. The service is packed with music's great and good. As he sings, heads turn, wondering who the strange little crooner is. "That," says Lou Reed, "is Jimmy Scott, the greatest jazz singer in the world." Jimmy Scott is signed to a major label the next day.

Now he's here, a decade on, standing under a single white spotlight, his head thrown back, his voice soaring. A childhood illness prevented Scott from reaching sexual maturity. He looks like a gentle baby-man, his voice a spectral, androgynous castrato.

Tonight, when he kicks into classic spiritual 'Sometimes I Feel Like A Motherless Child', there is breathless silence. It's the most fragile, gently menacing song ever. You watch Scott, unsteady on his feet, a kindly gent from another era, and you

wonder where he pulls such notes from. It's like this all night.

Madonna says he's the only singer to have ever made her cry. His voice can lift your spirit and break your heart.

Paul McNamee

THE PAPER CHASE
London Aldgate Arts Café
January 21
Billous punker rage. Don't call
them emo

Howling, jerking and contorting his body, The Paper Chase's singer Congleton points accusingly at this east London crowd in a fit of blind rage. He's probably feeling a bit peeved at those who've had the temerity to label his band emo. Sure, these Dallas maniacs certainly deal with the gut-wrench of relationship breakdown, but right now it's a woefully inadequate description.

Instead The Paper Chase make the likes of Jimmy Eat World sound like a Disney fairytale. This is less whining self-pity than lacerating honesty that takes emotionally-wrought punk as a jump-off point for the seriously dissonant, austere and harrowing. Not for nothing are the band known only by boot-camp style surnames.

Dealing with recurring lyrical themes of blades, religious imagery and spat-out misanthropy, these are slash-wound raw songs.

Guitars stab wildly, rhythms cudgel, and Congleton's exhortations have all the drama, pain and uncomfortable voyeurism of a public execution. In fact there's so much bile here that it's frequently difficult to get a human angle on their panic-attack punk.

Occasionally though – 'I Did A Terrible Thing', 'Out Come The Knives' – a beautiful, fragile tune

rises from the carnage to challenge the ambulance-chasing thrill of watching a man self-flagellate so publicly.

All the same, approach The Paper Chase with caution. Frequently astonishing it might be, but this isn't easy listening.

Jim Alexander

AUDIOSLAVE
London WC2 Astoria
January 17
Supergroup's super UK debut

Forget their backstory as three-quarters of corporate-stompin' politico-rap-metal behemoths Rage Against The Machine. Ignore for a moment the stall in the foyer run by anti-capitalist activists and guitarist Tom Morello's work with the Axis Of Justice group.

Because, basically, Audioslave are a gloriously balls-out grunge metal band whose sole commitment is to bludgeoning noise. The nearest they get to grappling with politics is on explosive recent single 'Cochise', a song about the plight of the Native American, something that metal bands haven't addressed since the heyday of leather-clad '80s rock warhorses like The Cult. It's a fittingly retro stance for a band reviving and re-energising that most retro of rock conceits – the supergroup.

Resplendent in a white vest, ex-Soundgarden man Chris Cornell's barnet is now restored to its natural colour after last year's accident with the Sun-In. He looks like a star. His foil Morello, on the other hand, is dressed like a geography teacher. Still, Tom's the powerhouse of the group, concentrating on his fretboard rather than his fashion and proving the self evident superiority of the Big Dumb Riff on a wonderfully cro-magnon 'Set It Off'.

At a time when the world's being lead to the brink of war by a slack-jawed Texan nutjob, some people might miss Rage's dissidence and their, well, rage. But we're more than happy headbanging in the face of oblivion.

Baby Woodrose

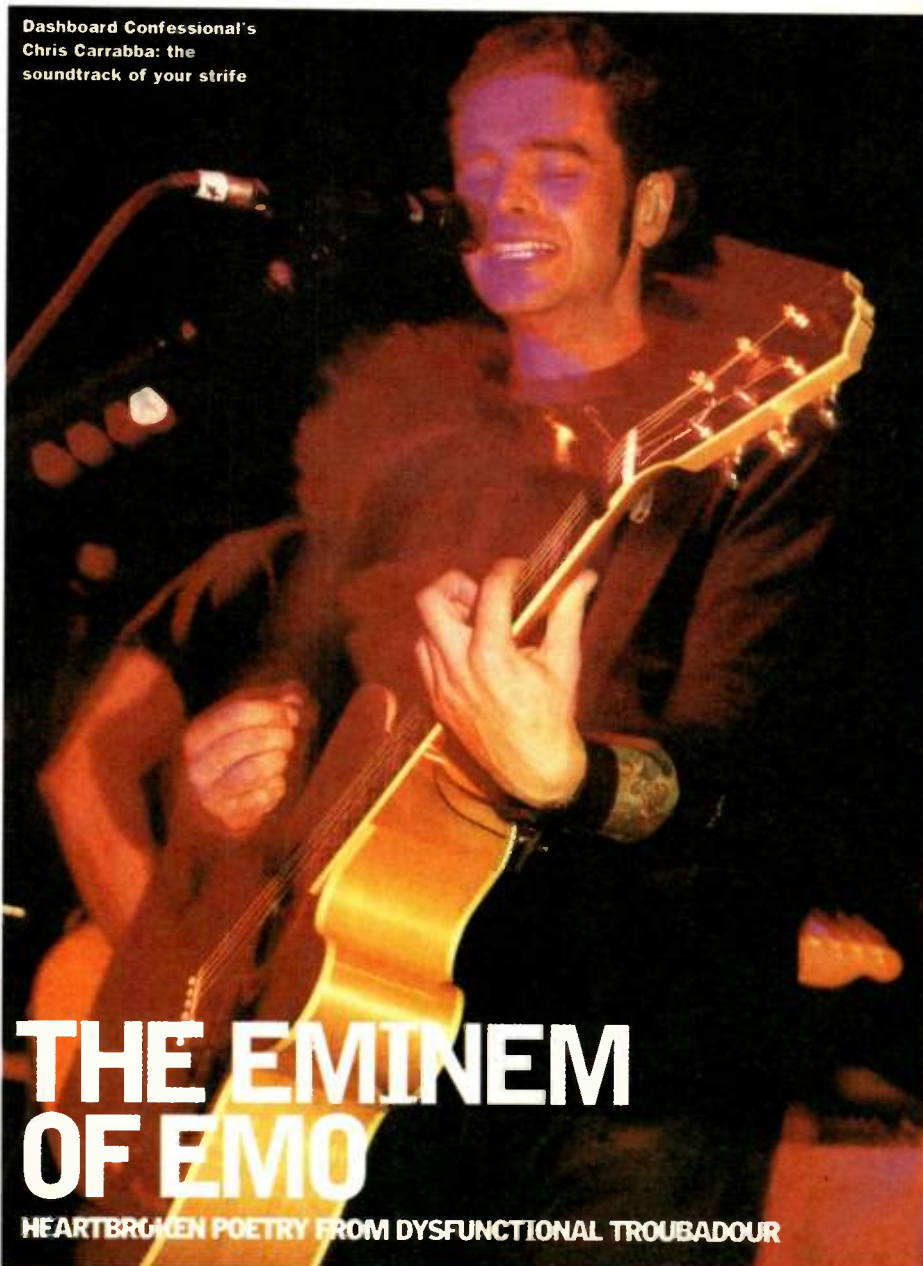
REVIEWED
NEXT WEEK:



Will **The Vines** survive the Big Day Out? Just how hot are **Hot Hot Heat**? Who'll triumph in the **Kelly Osbourne** / **Bert McCracken** live face-off? And is **Gothenburg** really the new Auckland?

Chris Cornell:
 simply
 the vest

Dashboard Confessional's
Chris Carrabba: the
soundtrack of your strife



THE EMINEM
OF EMO

HEARTBROKEN POETRY FROM DYSFUNCTIONAL TROUBADOUR

DASHBOARD
CONFESSIOAL
London WC1 Metro
January 16

America ♥ Dashboard Confessional. Chris Carrabba is the US king of Kleenex angst. There he's shifted nearly 500,000 records by word of mouth alone. Interscope Records (the American home of Queens Of The Stone Age, U2 and No Doubt) were so desperate to sign him that when he rebuffed their personal approaches, they bought the indie he called home, Vagrant Records. He's even recorded an *Unplugged* special for MTV – a show usually reserved for huge acts like Nirvana and Jay-Z.

Live, he's hard to pin down, a tattooed troubadour who's definitely emo, yet indisputably a graduate from the same school of heartbreak as Jeff Buckley, Ryan Adams and '70s folkie Nick Drake. Sometimes when watching Dashboard live it feels like it could even be Marshall Mathers sat up there

with an acoustic guitar. Like Eminem, Carrabba's from a single-parent household and lyrically trades mostly in dysfunctional relationships. And while Carrabba might initially look pretty toothless, he's a brilliantly bitter author who's struck a massive chord with white America – although DC's more at home empathising with a nation's broken hearts, rather than bloodying their noses. Which makes him Emo-nem. Kind of.

He kicks off with the title track from current LP 'The Places That You

Have Come To Fear The Most' – an ode to a vacuous ex who "can't fake it hard enough to please everyone/ Or anyone at all". 'Screaming Infidelities' examines the fallout from discovering your lover is cheating on you and is to DC what 'Trouble' is to Coldplay. 'Saints And Sailors' has some of the most acerbic lyrics of any current song: "Don't be a liar/Don't say that everything's working when everything's broken". Ouch.

But it's 'This Ruined Puzzle' that's Dashboard's finest moment, a love and fate saga that's like the complete scripts of Dawson's Creek compressed into one song.

"I've hidden a note", he wrenches. "It's pressed between pages that you've marked to find your way back/It says 'Does he ever get the girl?'".

Let's hope not. Because if he did, who'd provide the soundtrack to your strife?

Imran Ahmed



STORMING THE CASTLE

BRITAIN'S MOST WANTED BAND UNDER A&R SIEGE IN CAMDEN

The unlucky many outside in the queue

Martin Trimble: 22-20s' visionary

THE THRILLS

London Aldgate East
93 Feet East
January 23

The stars are out tonight

Ever since they released their twinkling debut single 'Santa Cruz (You're Not That Far)' late last year, people have been clamouring for a piece of The Thrills. Tonight is the first opportunity to see them in London for three months, and everybody's here grabbing the opportunity with both hands.

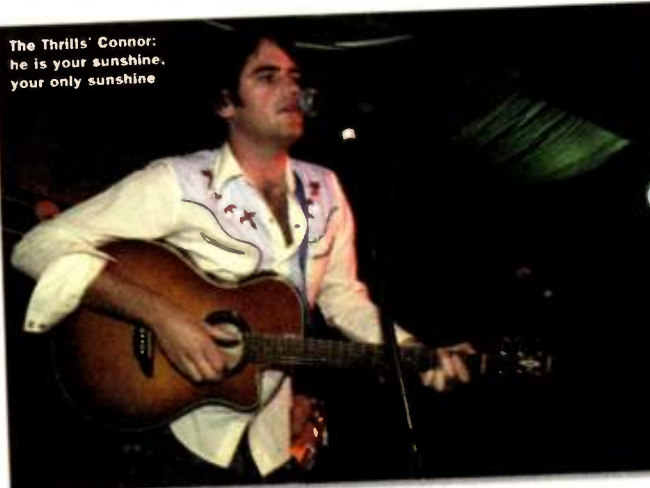
Noel Gallagher's over there, sporting a massive grin and an approving nod. The all-new, all-sexy Idlewild are in attendance, but spend most of the gig fending off female advances. Later, Tim Wheeler from Ash will blush in praise of the Dublin five-piece.

But it's not just the stars that come out when The Thrills play live – the sun does too. The Thrills have the most sun-kissed, wanderlustful set-list *NME* has heard since The Beach Boys. Songs like 'Your Love Is Like Las Vegas' are as giddy and excitable as anything penned by a pre-madness Brian Wilson. 'Old Friends, New Lovers' swoons, 'Santa Cruz' is giddy with wide-eyed glory while 'Big Sur' stands apart as something slightly special. In and among a glut of psychedelic pop-treats, 'Big Sur' leaves you even hungrier for more. The Thrills look great too, they've obviously got as good an eye for a thrift store bargain as The Strokes.

It seems like fate, then, that The Thrills are currently following in the footsteps of Coldplay,

Starsailor and The Coral in filling the curtain-jerking opening slot on the *NME* Awards Tour. Make sure you get there early and see them.

The Thrills' Connor: he is your sunshine, your only sunshine



THE 22-20s

London Dublin Castle
January 21

There should be a public service award for The White Stripes for reclaiming the blues from boring musos and making it sexy. Now meet The 22-20s. They're taking the new US blue(s)print and redrawing it afresh.

The bidding war that has seen the unsigned Lincoln trio of teenagers win, dine and chased around the country tonight reaches its peak. Halfway through a short tour that culminates with an *NME* Awards Show slot, the band arrive in London to face a blizzard of attention. Having tried and failed to bust in through the fire exits, dozens of eager industry types are forced to wait outside to catch a glimpse, or face an early-morning sacking.

Steve Lamacq, Radio 1 DJ and fan grins, "It's odd sitting in the pub watching half the British music industry all hurrying up the street to the venue."

Those lucky enough to make it inside are not disappointed. From the outset, there's edginess to charismatic guitarist/singer Martin Trimble's voice that's as exhilarating as rock should be. The vocals peak in the beautiful spite of 'Such A Fool', playing off James Irving's intense, boneshaking drumming and powering the song to a ferocious, guitar-throbbing climax. Meanwhile, the statuesque

presence of bassist Glen Bartup lends him the look of the UK representative of the foppish wing of The Strokes.

Even Jack White could be proud of 'Images Of You', a claustrophobic throbbing riff that explodes into a breathtaking chorus. It climaxes with a rhythmic 'fuck you' purloined from the intro of Hendrix's 'Foxy Lady'. All in under three minutes. And not even a broken guitar strap can unseat the feather-cut Prince of Blues – Martin gently cradling the guitar while his frenzied attack on the strings continues unabated.

And after just eight songs – finishing

The 22-20s

Dublin Castle, January 21

Untitled
I Know You
When I Get Old Enough
22 Days
Waiting For Someone
Such A Fool
Devil Inside Me
King Bee

with a suitably electrifying cover of Muddy Waters' 'King Bee' – it's over.

The reaction is unanimously positive, with one A&R insider telling *NME*: "They're the most exciting British group I've seen for ages. You don't get groups like this. It's been a long time since I've seen a such a riveting guitarist as Martin."

Backstage, it's a strangely calm environment in contrast to the swirl of record company bodies outside. The band are fresh-faced and friendly; buzzing with the eagerness and excited confidence that comes from performing a great gig.

As the new rock revolution gathers pace, along with The Music, The Libertines and The Basement, 22-20s' place at the heart of the British contingent is assured. Keep watching.

Anthony Thornton



Glen Bartup: statuesque

WHAT'S THE SCORE? The verdict on The 22-20s



Name: Clare
Age: 21
Can British bands play the blues?
"Yeah, I thought they were a mixture of The White Stripes and BRMC. I thought they were really impressive."



Name: Chris
Age: 25
Can British bands play the blues?
"Yeah, of course. Led Zep, The Yardbirds – need I go on? The 22-20s are definitely in that mode."



Name: Hannah
Age: "That's a secret!"
Can British bands play the blues?
"Almost. But they don't have that American dirtiness. American blues bands are just so much filthier..."



Name: Smira
Age: 25
Can British bands play the blues?
"Definitely. Plus they're from Lincoln, so they're country folk. Country people get the blues worse than city people."

THE IMMORTAL LEE

London Highbury
Buffalo Bar
January 21

Southern duo reveal a Killer line in punk-blues testifin'

And so our attention moves south from Detroit to Alabama. Lee County, Alabama to be precise. The Killers part of their name is a nod to the original rock'n'roll rebel – Jerry Lee Lewis – and they certainly share that Killer's sense of righteous but hell-bound spiritual confusion.

Singer/guitarist Chet 'Cheetha' Weise looks like Gaz Coombes if he'd been weaned on moonshine, while drummer JRR Token looks, appropriately, like a serial killer. Southern grit pumps through their veins in

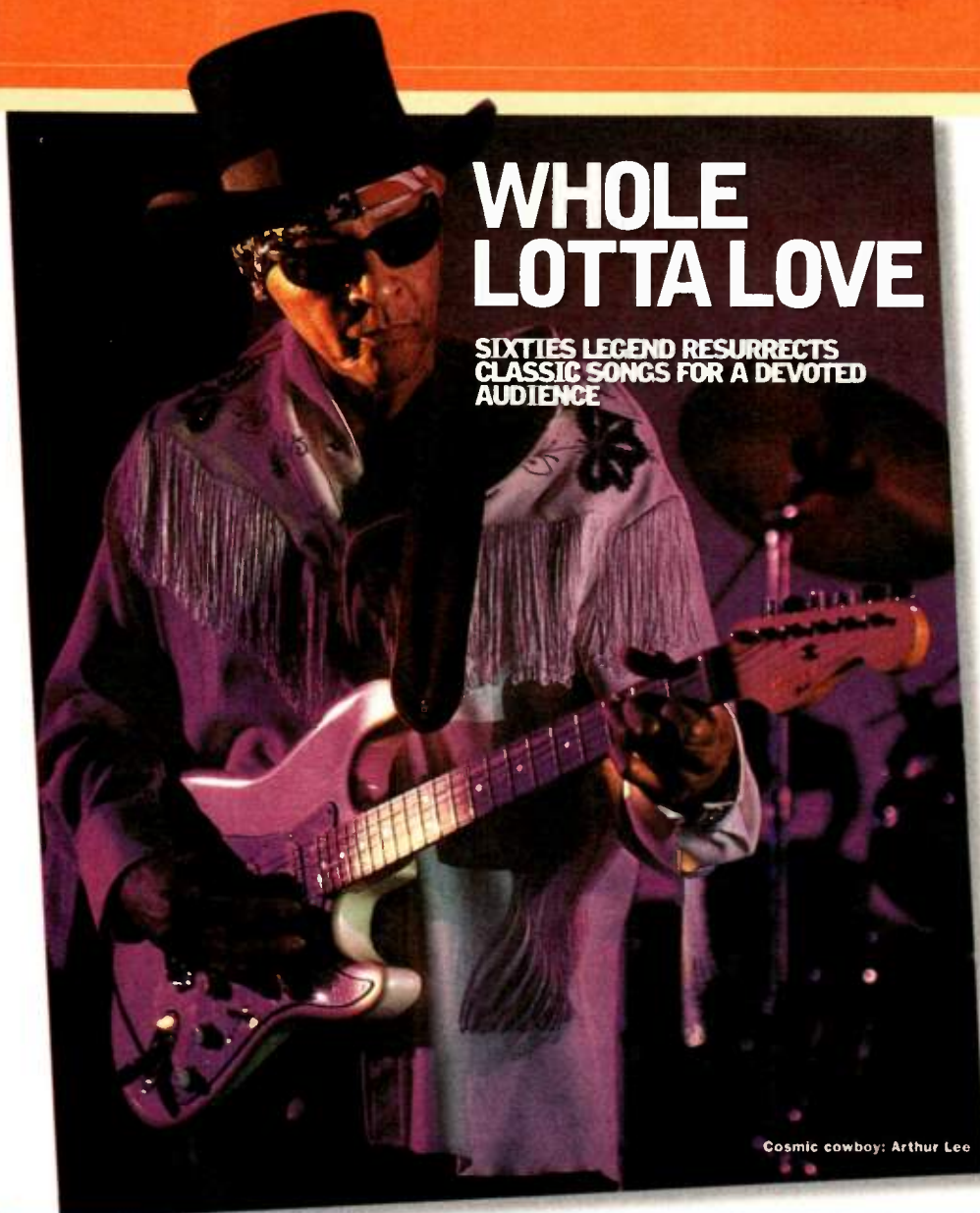
a way it never could for their contemporaries from the motor city (The White Stripes) and New York City (The Jon Spencer Blues Explosion).

There are raw, mangled versions of blues standards by John Lee Hooker and RL Burnside, there's audience participation and there's showmanship – including 'Token Time', a mid-set spot of testifying from the drummer. Most importantly, there is a whole lot of soul among the hollering and preaching. 'Don't Nothing Hurt Me Like My Back And Side' and the fearsome closer 'Let's Get Killed' take on much more of a groove and a swagger than their recorded counterparts and, like their idol Jerry Lee, the Killers shake your nerves and rattle your brain.

Nathaniel Cramp

WHOLE LOTTA LOVE

SIXTIES LEGEND RESURRECTS CLASSIC SONGS FOR A DEVOTED AUDIENCE



Cosmic cowboy: Arthur Lee

ARTHUR LEE
London South Bank
Royal Festival Hall
January 15

"You don't know how long we've waited for this!" hollers one overcome devotee as Arthur Lee glides from the wings with a puff of smoke in drainpipe black jeans, gleaming white tassled shirt and glue-on shades. "No," he drawls back, smooth as marble, "you don't know how long I've waited for this!"

Six years in the State Pen have clearly not affected Arthur Lee's detachment from reality. At 57, he twists and shuffles with a grace only available to someone who once burned all his hair off during a heroin binge. But then, having recorded bleak masterpiece 'Forever Changes' in a fog of drugs just as the '60s turned

sour, he and his band Love have retained a ghostly hold on rock'n'roll's outlaw wing ever since. Not that it means anything to Arthur: when you've spent as long hanging out at the crossroads as he has, everyone else is just passing through.

No-one needs to tell him we're not here to listen to his new stuff. Starting with a terse '7 And 7 Is' and 'Orange Skies', he skips through the highlights of second album 'Da Capo' in a hurry to get to the main event, an orchestral rummage through 'Forever Changes'. When it arrives, it's almost impossible not to be blown away. A thousand armies of distorted guitar bands couldn't be creepier. When his voice soars, clear as a bell, all the way from 'Alone Again Or' through to epic goodbye to the universe 'You Set The Scene',

even the ushers get the shivers.

In the encores, things get weird. "We have a special guest for you tonight," Arthur booms, "Mr Bram Caxton!" A sheepish-looking Graham Coxon emerges to play solo while Arthur crouches on all fours shaking some maracas. Lee then announces it's time for a new song called 'My Anthem'. A lone bagpiper appears at the back of the stage and a dirge starts up, during which Arthur bellows "Bye bye California!" and, slightly worryingly, "Hello England!", which could make life at the Camden Monarch a little more interesting.

Then, in another puff of smoke, he's gone. Quite a show. After all, it's not every night you get to hear what the Devil plays on his Walkman.

Paul Moody

PORRIDGE!

Arthur served six years for gun possession, but where is he in rock's prison league table?



PHOTOGRAPHY: RICHARD SKIDMORE/PA/RETNA

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0207 7287 0932 / 020 7734 8932 / 020 7344 4040

WED 05 MANCHESTER HOP & GRAPE
0116 832 1111

THU 06 CAMBRIDGE BOAT RACE
01223 508 533

MON 10 LONDON GARAGE
0207 7287 0932 / 020 7734 8932 / 020 7344 4040
TICKETS £7.00 ADV. EXCEPT 10TH FEB £8.00 ADV.
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KINESIS REUBEN

PLUS GUESTS

FEBRUARY

08 BATH MOLES CLUB 01225 404 445
08 LIVERPOOL BARFLY 0870 907 0999
10 GLASGOW KING TUTS 0141 221 5279
11 YORK FIBBERS 01904 851 250
12 MANCHESTER UNIVERSITY 0161 832 1111
14 BRISTOL LOUISIANA 0870 44 44 400

15 OXFORD ZODIAC 01860 420 042
16 CARDIFF BARFLY 0870 907 0999
17 LEEDS ROCKET 0113 245 5570
18 WOLVERHAMPTON LITTLE CIVIC 01902 552 121
18 LONDON CAMDEN UNDERWORLD 020 7287 0932, 020 7734 8932

21 CAMBRIDGE BOAT RACE 01223 508 533
22 HARLOW SQUARE 01273 740 081
24 EXETER CAVERN 01392 425 309
25 SOUTHAMPTON JOINERS 023 8022 5612
28 DERBY VICTORIA INN 01332 740 081
28 TUNBRIDGE WELLS FORUM 01892 530 411

MARCH

01 BEDFORD ESQUIRES 01234 217 175

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EMINEM

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ANGER
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TOUR
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SATURDAY 21 JUNE 2003

THE NATIONAL BOWL, MILTON KEYNES

TICKETS £30ADV (SUBJECT TO MAXIMUM BOOKING FEE OF £3.25)

24 HOUR CREDIT CARD HOTLINE: 0870 120 2228

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Buy online at www.wayahead.com & www.stargreen.com Coach line: 0115 912 9120.

TUESDAY 24 JUNE 2003

GLASGOW HAMPDEN PARK

TICKETS £30ADV (SUBJECT TO BOOKING FEE)

24 HOUR CREDIT CARD HOTLINE: 0870 169 0100

Also available from all Ticketmaster outlets, including Virgin and Ticket Scotland.

Buy online at www.scotland.ticketmaster.co.uk A DF Concerts presentation

TICKETS ON SALE SATURDAY 1 FEBRUARY AT 9AM

A Metropolis Music, Straight and Mean Fiddler presentation in association with Helter Skelter and Goliath Artists

UNDER 14'S SHOULD BE ACCOMPANIED BY AN ADULT. SUBJECT TO LICENCE. PHOTO: BOSS MANN/ADOLPH

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THE WARLOCKS + PALOALTO + THE VEILS
Tickets: £11.60 adv. [50p donation to Scope]

Tuesday 4th February

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NADA SURF + THE 22-20s + HOPE OF THE STATES

Wednesday 5th February

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BLAK TWANG feat. DJ BIG TED + FALLACY + PANJABI MC (DJ SET)

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Ladytron

IKARA COLT + THE RAVEONETTES

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THE COOPER TEMPLE CLAUSE NO LONGER APPEARING. REFUNDS AND RE-BOOKING AVAILABLE FROM POINT OF PURCHASE

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Saturday 8th February

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CAVE IN + THE BEATINGS + MY MORNING JACKET

Sunday 9th February

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THE BELLRAYS + HELL IS FOR HEROES + THE STAR SPANGLES

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Tuesday 11th February

THE CORAL SOLD OUT

THE BASEMENT + SLEEPY JACKSON + KINGS OF LEON

Wednesday 12th February

THE LIZZARD SOLD OUT

DETROIT COBRAS + THE SIGHTS + THE HISS

EXCLUSIVE NEW SHOW

Friday 14th February

N★ER★D

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Friday 7th February
8pm - 24m

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ROLL DEEP feat. DIZZEE RASCAL AND WILEY + MORE FIRE CREW
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(24.03.03)

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19th February
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19th February
ASIAN DUB FOUNDATION

21st February
STONE STOUR

26th February
DAVID HOLMES

14th March
SHANE MAGOWAN & THE POPES

17th March
SOULFLY

19th March
THROWING MUSES

20th March
TURIN BRAKES

20th March
INTERPOL

22nd March
PUBLIC ENEMY

3rd April
SUGABABES

5th-6th April
THE GO-BETWEENS

28th April
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Eccentric Man presents:

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+ Taint

+ Sexmaniacs

+ Send More Paramedics

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Xfm Xposure LIVE! feat:

Har Mar Superstar

+ More Fire Crew

+ The Warlocks

CARDIFF

Kingsway Cardiff CF10 3FD

(Tel: 02920 857088 cardiff@barflyclub.com)

Saturday 1st February (£4 adv)

Transposer

+ Hope Of The States

+ Wilma

LIVERPOOL

25 Seel Street Liverpool L3 4BH

(Tel: 0151 224 5700 liverpool@barflyclub.com)

Wednesday 5th February (£7 adv)

ONESTOWATCH present:

Electric Six

+ guests

GLASGOW

250 Clyde Street Glasgow G1 4JL

(Tel: 0141 224 5700 glasgow@barflyclub.com)

Sunday 2nd February (£4 adv)

A 14 years plus show feat:

Blank Space

+ Poor Old Ben

+ Carson

+ Kamblu

YORK FIBBERS

Scotrow House The Shambles York YO1 1JH

(Tel: 01904 631 250 yorkfibbers@barflyclub.com)

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The Bandits

+ The TBA

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- Sun 02 **NOTTINGHAM ARENA**
0870 121 0123
- Mon 03 **GLASGOW BRAEHEAD ARENA**
0870 169 0100
- Thu 06 **CARDIFF ARENA**
02920 224 488 / 0870 0667 799
- Fri 07 **PLYMOUTH SOLD OUT PAVILION**
01752 229 922
- Sat 08 **WEMBLEY ARENA**
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AND NEW ALBUM 'DOES THIS LOOK INFECTED' OUT NOW

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DON'T TRY THIS AT HOME THE TOUR

FEATURING JACKASS CAST MEMBERS

STEVE-O
PRESTON LACY
RYAN DUNN

FEBRUARY

- MON 03 **LONDON SHEPHERDS BUSH EMPIRE**
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- WED 05 **BIRMINGHAM ACADEMY**
0870 771 2000
- FRI 07 **LIVERPOOL UNIVERSITY**
0151 256 5555
- SUN 09 **GLASGOW BARROWLANDS**
0141 339 8383
- TUE 11 **NEWCASTLE UNIVERSITY OF NORTHUMBRIA**
0191 261 2606
- THU 13 **LEEDS UNIVERSITY**
0113 255 5570
- FRI 14 **MANCHESTER ACADEMY**
0161 832 1111
- SUN 16 **NOTTINGHAM ROCK CITY**
0115 958 8484
- MON 17 **CAMBRIDGE CORN EXCHANGE**
01223 357851
- WED 19 **BRISTOL ACADEMY**
0870 771 2000
- THU 20 **SOUTHAMPTON GUILDHALL**
023 8063 2601
- TUE 25 **LONDON SHEPHERDS BUSH EMPIRE**
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L O W

Plus guests

February

- Mon 03 **Edinburgh Queens Hall** £12.00 adv. 0870 0600 100
- Tue 04 **Aberdeen Lemon Tree** £13.50 adv. 01224 642 230
- Wed 05 **Glasgow QMU** £12.00 adv. 0870 0600 100
- Thu 06 **Newcastle University** £10.00 adv. 0191 261 2606
- Fri 07 **Manchester University** £11.50 adv. 0161 832 1111
- Sat 08 **Leeds Parish Church** £12.00 adv. 0113 245 5570
- Mon 10 **Birmingham Academy 2** £10.00 adv. 0870 771 2000
- Tue 11 **Bristol Academy** £10.00 adv. 0870 771 2000
- Wed 12 **Brighton St Georges Church** £13.00 adv. 01273 325 440
- Fri 14 **London ~~SOLD OUT~~ Chapel** plus **FORTDAX & COASTAL**

[Extra date added due to demand]

- Sat 15 **London Union Chapel** plus **BYRNE & KING CREOSOTE**
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by arrangement with The Agency

Album TRUST available now on Rough Trade records

Metropolis Music by arrangement with ITB present

Goldfrapp

plus guests

 Thursday
6th March
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[Extra date added due to demand]

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0117 928 9008
- 21 **CARDIFF BARFLY**
0870 907 0999
- 24 **NORWICH ARTS CENTRE**
01603 660 352
- 25 **LONDON CARGO**
020 7287 0932, 020 7734 8932
- 26 **NORTHAMPTON SOUNDHAUS**
01604 250 898
- 27 **LIVERPOOL BARFLY**
0870 907 0999
- 28 **NEWCASTLE THE CLUNY**
0191 230 4474
- MARCH**
- 03 **YORK FIBBERS**
01904 651 250
- 04 **SHEFFIELD CASBAH**
01142 780 890
- 05 **ABERDEEN LAVA**
01224 648 000
- 06 **DANDEE THE READING ROOMS**
01382 228 496
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www.medium21.co.ukMetropolis Music, DF Concerts and MCD
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- Tue 25 **LIVERPOOL UNIVERSITY**
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- Wed 26 **DUBLIN AMBASSADOR THEATRE**
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- Thu 27 **GLASGOW BARROWLANDS**
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MARCH

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Metropolis Music, SJM Concerts and DF Concerts by arrangement with Heltter Skelter present

the sleepy jackson

February

- Mon 10 **LONDON Barfly** NME Bring It On Show
Tickets £5 adv. 020 7287 0932, 020 7734 8932, 020 7344 4040
- Thu 13 **GLASGOW King Tut's**
Tickets £5 adv. 0870 0600 100
- Fri 14 **MANCHESTER Night and Day Cafe**
Tickets £5 adv. 0161 832 1111
- Sat 15 **BRISTOL Louisiana** NME Bring It On Show
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Debut mini-album
'The Sleepy Jackson' released Feb 24
www.thesleepyjackson.com

Metropolis Music & DF Concerts by arrangement with the Agency present

Flickerstick

PLUS GUESTS

FEBRUARY

- THU 13 **LEICESTER CHARLOTTE**
0116 255 3956
- FRI 14 **MANCHESTER HOP & GRAPE**
0161 832 1111
- SAT 15 **LEEDS ROCKET**
0113 245 5570
- SUN 16 **GLASGOW KING TUT'S**
0870 169 0100
- MON 17 **LIVERPOOL UNIVERSITY**
0151 256 5555
- TUE 18 **PORTSMOUTH WEDGEWOOD ROOMS**
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Teenage Fancub

plus guests

EUGENE KELLY
& VERA CRUISE

[PLEASE NOTE CHANGE OF DATES, ORIGINAL TICKETS REMAIN VALID]

FEBRUARY

- SUN 02 **MIDDLESBROUGH TOWN HALL** 01642 358 087
- MON 03 **MANCHESTER UNIVERSITY** 0161 832 1111
- TUE 04 **LIVERPOOL STANLEY THEATRE** 0151 256 5555
- WED 05 **STOKE SUGARMILL** 0115 912 9000
- THU 06 **LEEDS METROPOLITAN UNIVERSITY** 0113 244 4600
- SAT 08 **SHEFFIELD LEADMILL** 0845 300 4050
- SUN 09 **NORTHAMPTON ROADMENDERS** 01604 604 603
- MON 10 **NORWICH WATERFRONT** 02392 863 911
- TUE 11 **CAMBRIDGE JUNCTION** 01223 511 511
- THU 13 **BIRMINGHAM ACADEMY 2** 0115 912 9000
- FRI 14 **BRISTOL ANSON ROOMS** 0870 44 44 400
- SUN 16 **PORTSMOUTH WEDGEWOOD ROOMS** 02392 863 911
- MON 17 **OXFORD BROOKES UNIVERSITY** 0115 912 9000
- TUE 18 **LONDON ASTORIA** ~~SOLD OUT~~

[EXTRA DATE ADDED DUE TO DEMAND]

- WED 19 **LONDON ASTORIA**
020 7287 0932, 020 7734 8932, 020 7344 4040

- FRI 21 **GLASGOW BARROWLAND** 0870 169 0100
- SUN 23 **EDINBURGH LIQUID ROOM** 0870 169 0100
- MON 24 **ABERDEEN LEMON TREE** 0870 169 0100

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MON 3RD
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TUE 4TH
LONDON SCALA
(NME BRATS WITH AQUALUNG
& THE WARLOCKS)
WED 5TH
SHEFFIELD LEADMILL
(WITH JOHN SQUIRE)
THURS 6TH
LONDON SHEPHERDS BUSH
(WITH JOHN SQUIRE)
FRI 7TH
LONDON METRO



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LOW

at The Union Chapel Highbury, London.

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with **FORTDAX** and Coastal

15th February 2003

with **byrne** and king creosote

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Rough Trade Shops (Covent Garden and Portobello)
Rhythm Records (Camden) Reckless (Haringey)
Buy online at www.gigandhours.com

Low's new album, "Trust" out now on Rough Trade Records
www.roughtraderecords.com



February 2003

Saturday 08 **HIGH WYCOMBE WHITE HORSE**
01494 527 672

Sunday 09 **OXFORD ZODIAC**
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Tuesday 11 **LONDON ASTORIA** **SOLD OUT**
(Supporting The Coral)

Wednesday 12 **LONDON METRO CLUB**
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Holy Roller Novocaine EP out Feb 24th on Hand Me Down Records



STRAIGHT PRESENTS



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REEF

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Monday 10 March
Glasgow Garage
0870 220 1116
Wednesday 12 March
Sheffield Leadmill
0845 300 4050
Friday 14 March
Portsmouth Pyramids
023 9286 3911
Saturday 15 March
Exeter University*
01392 425309
Monday 17 March
Cambridge Junction
01223 511 511
Tuesday 18 March
Norwich UEA
01603 50 30 50
Wednesday 19 March
Bristol Academy*
0870 771 2000
Thursday 20 March
Leeds Met University
0113 330 1972
Friday 21 March
London Astoria*
020 7734 8932
Sunday 23 March
Manchester Academy*
0161 275 2930
Monday 24 March
Folkestone Leas Cliff Hall*
01303 253193
Tuesday 25 March
Liverpool Lomax
0151 256 5555
Wednesday 26 March
Nottingham Rock City*
0115 941 2544
Thursday 27 March
Wolverhampton Wulfrun
01902 552121

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Lemon Jelly

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WED 26 BRIGHTON CONCORDE **SOLD OUT**
FRI 28 MANCHESTER ACADEMY **SOLD OUT**
SAT 29 PUNTA NATALES TREN MODEL 00562 7090 355
SUN 30 TORRES DEL PAINE LAGO GREY 00562 7090 355

MARCH
SAT 01 GLASGOW GME 0870 220 1116
SUN 02 EDINBURGH QUEENS HALL 0870 220 1116
TUE 04 BRISTOL ACADEMY 0870 771 2000
THU 06 LONDON FORUM **SOLD OUT**
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the D4

Plus Special Guests

dkgp caesars

MARCH 2003

3 Norwich Waterfront	01603 508 050	6 London Electric Ballroom	0870 400 0688
4 Leicester Charlotte	01162 553 956	8 Brighton Concorde 2	01273 772 770
5 Oxford Zodiac	01865 420 042	9 Liverpool The Masque	0151 256 5555
		10 Glasgow Cathouse	0870 220 1116

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.cclive.co.uk ticketmaster

The D4 - New single 'Ladies Man' out 17th March. Taken from the debut album *STWENTY* on Mushroom records.
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Caesars - New single 'Jerk It Out' released 10th March on Virgin.

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Poor access at venues can mean a night out starting on a bum note for disabled

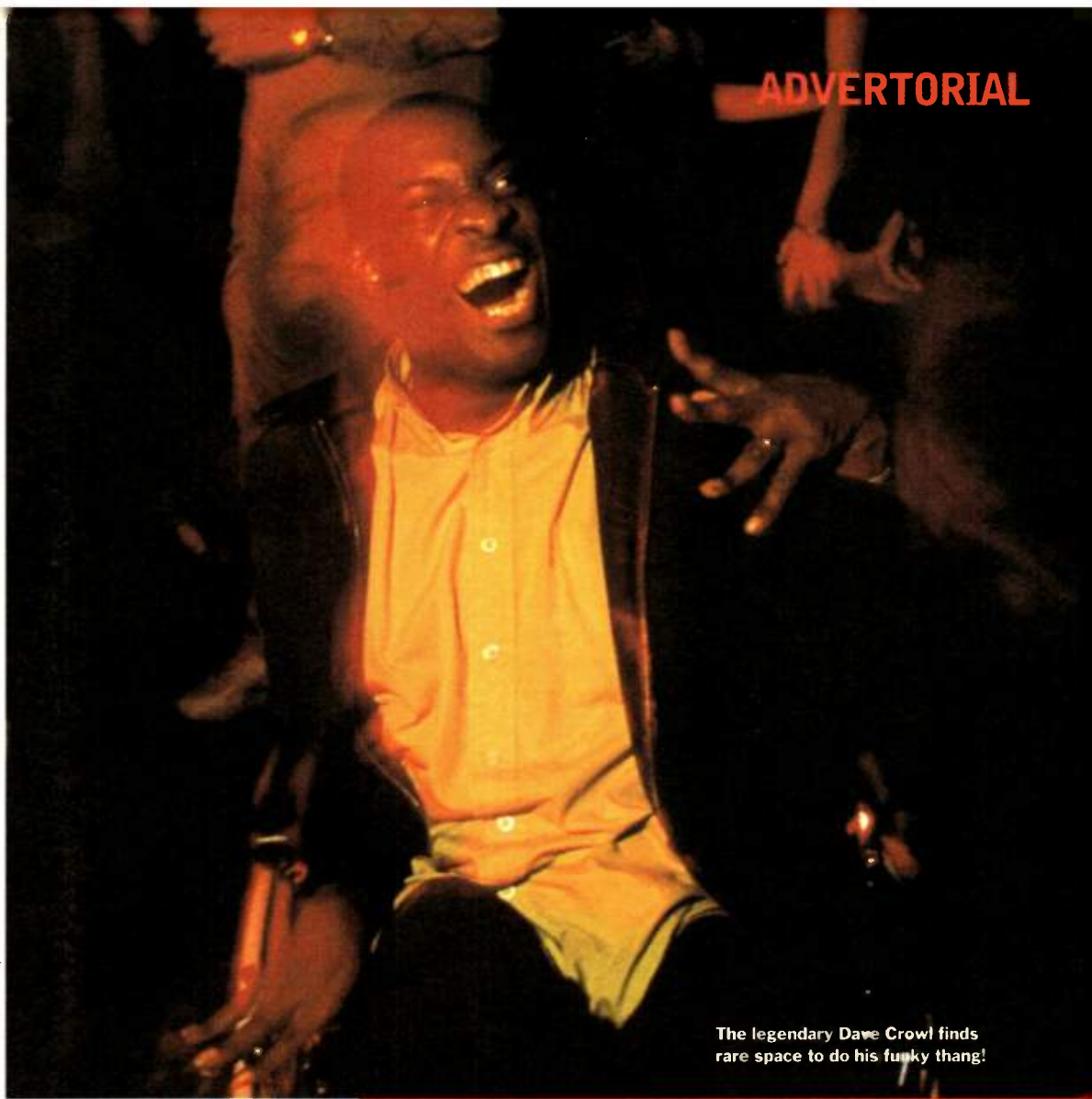
gig-goers. So what's being done to create greater harmony between venues and disabled punters? Dan Batten of Disability Now newspaper dives into the pit to find out.



PHOTOGRAPHY: JAMIE TROUNCE

CROWDED OUT

PHOTOGRAPHY: PAUL LOWE/PANOS PICTURES



The legendary Dave Crowl finds rare space to do his funky thang!

You're down at your nearest gig venue, anxiously waiting to start moshing to Machine Head or getting down to Ms Dynamite. While the PA spits out some shite you can't stomach, your immediate thoughts will probably include "I hope they're on form", "What will they open with?" etc. But will you be thinking, "Where are the disabled people around here?" Judging from the findings of Scope's groundbreaking report *Left Out* in 2000, many disabled people aren't bothering with gigs because they're worried about access. Scope Campaigns Officer Andrew Crooks says, "*Left Out* found that a third of public buildings surveyed didn't have level access and 53% didn't have an accessible toilet. Neither figures are conducive to a good night and certainly don't make sound business sense. Excluding disabled gig-goers means you're losing money on the door and missing out on their mates as well."

So, what can the average disabled punter in London expect to come across when getting into a gig? We contacted five major

venues about their access. At four out of the five, getting in didn't seem to be much of a problem. But the ways in which you do, such as using a different entrance to your mates or going through a door with a bloody great wheelchair sign overhead (Wembley Arena) don't do much to make you feel like an average punter and are inconvenient to say the least. You might as well have a neon sign saying 'crip' pointing at you. Brixton Academy has it spot on, with a ramp at the main entrance.

Inside some of the big 'aircraft hangar' venues disabled people do tend to be shoved into "little boxes" designated for "wheelchair people" (thanks again, Wembley) away from the energy of the crowd. Having said that, any gig-goer knows the words 'Wembley' and 'atmosphere' have never met. They also seem to specialise in a nice line of overbearing stewards breathing down your neck in the 'wheelchair people' area, as I found out with my mate Ollie at Alice Cooper in November. The fifth venue we surveyed, London's Astoria, is a listed building with loads of stairs, so we'll bow to the pressures of

preserving history there. Other non-listed, smaller venues we spoke to cited stairs as the main bar to access.

Before you think this is some disabled bloke having a rant, my non-disabled partners in the moshpit are only too aware of physical access issues. One of them, Jon, says "You don't realise how many stairs there are at most venues until you have to help somebody up and down them," (somebody being me). And it's not only stairs. A disabled pal of mine is very unsteady on his feet, not too tall and unless he gets a decent seat or to the front of a raised area he is, in Jon's inimitable words, 'f*cked'.

But a change in the law next year will mean any venue telling you that you can't come in on purely physical reasons will have to change their tune. Part III of the Disability Discrimination Act (DDA) will mean that, where adjustments are considered 'reasonable', they will have to be made to allow physical access for disabled people. This could be something as simple as putting a ramp in place of steps.

With Part III a year off, who's fighting for the rights of disabled gig-goers now? One campaign, Attitude is Everything (AiE), which is a joint effort between Artsline and other organisations including Scope, is working to improve access to venues for disabled punters and artists alike. Its aim is to make the music industry aware of its obligations under the DDA, offering tailor-made access and disability equality training to venues of all sizes. "Some of the changes we've influenced through feedback from disabled people in the last two years have been beyond my wildest dreams," says AiE's Suzanne Bull. The Mean Fiddler Group, which runs the Reading Festival and the Forum to name but two, and MKG, owners of Brixton Academy and the Shepherd's Bush Empire, along with smaller venues throughout the country, have signed up to the campaign's best practice charter. This ensures venues are committed to providing disability awareness training for all staff and making the building

"The Ocean in Hackney is by far the best venue I have been to as a wheelchair user, both in terms of access and attitude. Unfortunately, it's just that – a drop in the ocean."



Andrew Crooks, Scope Campaigns Officer

accessible to all, by having features such as wheelchair accessible toilets.

This isn't just a way for the big boys to look good. Venues are trying to change because it makes sound business sense to get disabled punters through their doors. In a time where the music industry is having it tough and venues are fighting to compete for your hard-earned cash, they need to make every effort to get things right. Scope's Andrew Crooks helped with the AiE campaign by going to the Ocean in Hackney. "It is by far the best venue I have been to as a wheelchair user. Their general attitude is great and the floors are all level. Unfortunately, the venue in

Hackney is just that – a drop in the ocean. Scope would like to see what the Ocean has done replicated throughout the rest of the UK," he says.

With the great work being done by AiE and the big boys in the game, you would hope that disabled punters would be able to sidle into the crowd unnoticed and accepted before long, with no annoying stewards to bother us. Who knows, the next time Scope does a report, hopefully no one will be 'left out' in the gig wilderness.

Attitude is Everything,
tel: 020 7388 2227 (mon-weds).
www.attitude-is-everything.co.uk

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SCOPE
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Following a challenging poster campaign (left) Scope's groundbreaking report 'Left Out', published in 2000, found that a third of public buildings surveyed didn't have level access and 53% didn't have an accessible loo.

THANKS TO TIME OUT FOR THE USE OF THEIR COVER FORMAT

LIVE

GIG GUIDE

From Wednesday January 29 to Tuesday February 4

Britain's best and biggest gig list. Send your dates to **NME Gig Guide**, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to gigs@ipcmedia.com. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT NME'S GIG SEARCH AT
www.nmetickets.com

WEDNESDAY 29

BRISTOL Easyworld/Longview/Little Nikita
Fleece & Firkin 0117 945 0996
PRAM/Bulky Male Cube Cinema
0117 907 4190

CAMBRIDGE Sophie Ellis-Bextor
Corn Exchange 01223 357851

The Soft Boys/Broken Family Band
Boat Race 01223 508533

CARDIFF Counting Crows/Gemma Hayes
International Arena 029 2022 4488

DUBLIN The Jon Spencer Blues Explosion/
The Killie Tholl 00 3531 453 6002

Teenage Fanclub Ambassador Theatre
00 3531 456 9569

EDINBURGH Arthur Lee & Love/Draw
Queen's Hall 0131 668 2019

GLASGOW Martin Grech/Mew King Tut's Wah
Wah Hut 0141 221 5279

LEEDS The Delgados/Aerogramme
City Varieties 0113 243 0808

Ladybug Transistor/Homescience Royal Park
0113 275 7494

Spring Heel Jack Warehouse 0113 230 2113

LONDON Bridge Field/Limousines
Highbury Corner Upstairs At The Garage N5
020 7607 1818

The Casanova/Black Madonna
The Divine Brown Tottenham Court Road
Metro Club W1 020 7437 0964

Ciccione/Malowski/Reverend Pike
The Blood Group Kentish Town Bull & Gate
NW5 020 7485 5358

Devilish Presley/The Sopla King's Cross
Water Rats WC1 020 7436 7211

Fleet 209/Bedhead/Box & Black
Highbury Corner Garage N5 020 7607 1818

Lucky 7/Cars As Weapons/Jerry Built
Appence/Texas Hold 'Em Camden Dingwalls
NW1 020 7267 1577

Jon Benson/International Jet Set
Camden Underworld NW1 020 7482 1932

Joel Whittington/Amazing Pilots
Leeds Elliot Charing Cross Road Borderline
WC2 020 7734 2095

James Yorkston/Bis/Mountain Goats
Pink Grease Charing Cross Road Mean Fiddler
WC2 020 7434 0403

MANCHESTER The Circus Roadhouse
0161 228 1789

John Wobble Band On The Wall 0161 832 6625

MILTON KEYNES The Alarm Woughton Centre
01908 660392

NEWCASTLE UNDER LYNE Beathboy/
Dust Byte Rigger 01782 616602

NORTHAMPTON Reuben Soundhaus
01604 250898

NOTTINGHAM Five Kasekide Old Vic
0115 958 2139

The Spitfires Junction 7 0115 970 4662

OXFORD Lullia Zodiac 01865 420042

PETERBOROUGH Violent Delight Met Lounge
01733 566100

PORTSMOUTH Ed Harcourt
Wedgewood Rooms 023 9286 3911

SHEFFIELD Dawn Parade Casbah
0114 275 6077

Mustard Ping/Captain Everything
Howard's Allas Corporation 0114 276 0262

SOUTHAMPTON Hiding With Girls/Dury Falls
Joiners 023 8022 5612

WHITENAVEN Ragging Speedhorn/Johnny
Truant/Osopity Civic Hall 01946 852821

YORK The Bandits/The TBA/The Agents
Fibbers 01904 651250

THURSDAY 30

BATH Mr Airplane Man/Pink Grease/
Doghouse Moles 01225 404445

BELFAST Ragging Speedhorn/Osopity
Art College, Conor Hall 028 9023 0939

Teenage Fanclub Limeight 028 9032 5942

BRIGHTON Electric Six Concorde 2
01273 207241

BRISTOL Violent Delight/Two Day Rule/
Widgit Evil Station 0117 940 5626

CARDIFF The Alarm Coal Exchange
029 2049 4917

Goldrush/Headtest/The Keys Chw Ifor Bach
029 2023 2199

BERRY Midworld Nerve Centre 028 7126 0562

BRISTOL Dawn Parade Mavericks
01377 200244

EDINBURGH Sundown/Vera Cruise Venue
0131 557 3073

EKETER Atom Bomb Pocket Knife
Cavern Club 01392 495370

lullia/Biffy Clyro/Seraphin University
01392 263519

GATESHEAD Spring Heel Jack Caedmon Hall
0191 477 3478

GLASGOW Of Montreal West 13th 0141 576
5018

The Spitfires/Freeview/Stickman King Tut's
Wah Wah Hut 0141 221 5279

GLOUCESTER Twu/The Wayriders
Guidhall Arts Centre 01452 505089

KENDAL Jah Wobble Brewery Arts Centre
01539 725133

LEICESTER Mustard Ping/Captain
Everything/Howard's Allas Charlotte 0116
255 3956

LIVERPOOL Trillix/The Laze Barfly @ Masque
0151 707 6171

LONDON Alternative 3/None/The Far Cries
King's Cross Water Rats WC1 020 7436 7211

Black Box Recorder/Erlend Oye Tottenham
Court Road Metro Club W1 020 7437 0964

The Camels/Sterling Roswell Shoreditch On
The Rocks E2 020 7278 1074

Dukes Of Nothing/Taint/Box Monkeys
Send More Paramedics Camden Barfly @ The
Monarch NW1 0870 907 0999

The Faint/Schneider TM Camden Underworld
NW1 020 7482 1932

Farrak/Bodker/Lee Matroia Camden Dublin
Castle NW1 020 7485 1773

Fetish Camden Dingwalls NW1 020 7267 1577

Hevia/Scum The Darkzone/Ramones
The Third/Wheels/Semionade Shoreditch 291
Gallery E2 020 7613 5676

Lullia Trafalgar Square ICA SW1 020 7930 3647

Method Notting Hill Arts Club W11
020 7460 4459

Mail Historical Society Shepherds Bush
Bush Hall W12 020 8222 6955

Reuben Highbury Corner Garage N5
020 7607 1818

PICK OF THE WEEK



Electric Six head over from Detroit to celebrate the success of their 'Danger! High Voltage' single. It smashed into the charts at Number Two, accompanied by a video of singer Dick Valentine, an ageing fetish queen and lots of flashing lights in sensitive places. From their beginnings as The Wildbunch back in '96, their quirky mix of electronica and garage punk has influenced Motor City contemporaries such as The White Stripes and The Sights. Debut album, 'Fire', is scheduled for mid-May, but for now, their mad live show hits Brighton Concorde 2 (January 30), London WC1 ULU (31), Oxford Zodiac (February 1), Cardiff Barfly (2) and Manchester University, MDH (4).

Amy Wedge/James Carrington/Silverman
Charing Cross Road Borderline WC2 020 7734
2095

Winebag Deal/Phoenix Down/Agent Blue
Kentish Town Bull & Gate NW5 020 7485 5358

MANCHESTER The Bandits/Barfly
Ashton Under Lyne, Witchwood 0161 344 0321

Counting Crows/Gemma Hayes
Evening News Arena 0161 930 8000

The Delgados/Aerogramme University
0161 275 2930

Ladybug Transistor/Homescience Citrus Bar
0161 834 1344

NEWCASTLE John Squire/Minuteman/
The Basement University Of Northumbria
0191 232 6002

NOTTINGHAM Dumpster/The Lanes/DBS
Old Vic 0115 958 2139

The Jon Spencer Blues Explosion/The Killie
Rock City 0115 941 2544

OXFORD Ed Harcourt Zodiac 01865 420042

PLYMOUTH Hell Is For Heroes Tramps
01752 224441

PORTSMOUTH Easyworld/Longview/Bolling
Dog Wedgewood Rooms 023 9286 3911

RUGLEY Jason/Little Hell Red Rose Theatre
01889 576281

SHEFFIELD The Delgados/The Polyphonic
Spree/Interpol/The Thrills (NME Awards
Tour) University 0114 222 8777

Dave Sherry Casbah 0114 275 6077

SOUTHAMPTON Candyheads/Careless
Joiners 023 8022 5612

Real Big Fish/Starting Line/Sugarcult
Guildhall 023 8063 2601

Wayside/False Move Cockpit 0113 244 3446

LIVERPOOL Aviator Barfly @ Masque
0151 707 6171

The Delgados/The Polyphonic Spree
Interpol/The Thrills (NME Awards Tour)
University, Mountford Hall 0151 256 5555

LONDON The Delgados/Aerogramme
Shepherds Bush Empire W12 0870 771 2000

Highbury Corner Garage N5 020 7607 1818

El Coco/Quantum Big Feet Camden
Underworld NW1 020 7482 1932

Electric Six Malet Street ULU WC1
020 7664 2000

Future Loop Foundation Swiss Cottage Elbow
Room NW3 020 7586 9888

Howard Brown Super Sound/Skin Trade
Kentish Town Bull & Gate NW5 020 7485 5358

Jay-Z Wembley Arena 0870 739 0739

The Jenerators Tunnell Park Boston Arms N19
020 7272 8153

Lincoln Hatch End Harrow Art Centre
020 8428 0124

Heck Shepherds Bush O'Donoghues W12
020 8743 1587

Of Montreal/Ladybug Transistor
Homescience Aldgate East Spitz E1
020 7392 9032

Erlend Oye Trafalgar Square ICA SW1
020 7930 3647

Prism Aldgate East 93 Feet East E1
020 7247 6095

Project Amor/Librium/Red Fishes Camden
Barfly @ The Monarch NW1 0870 907 0999

Psycho Yag/Lee Skelton Camden Dublin
Castle NW1 020 7485 1773

Real Big Fish/Starting Line/Sugarcult
Charing Cross Road Astoria WC2
020 7434 0403

Silverfish/Hutch/Grand Juke King's Cross
Water Rats WC1 020 7436 7211

Jon Spencer Blues Explosion/Solomon
Barkis Royal Festival Hall SE1 020 7960 4242

Synthetic/Projekt/Scary Bitches/Earth
Loop Bessell/Lapins Highbury Corner Upstairs
At The Garage N5 020 7607 1818

MANCHESTER Dawn Parade/Somerset
Night And Day Cafe 0161 236 1822

Beathboy/Dust Byte Ashton Under Lyne,
Witchwood 0161 344 0321

Martin Grech/Mew University, Hop And Grape
0161 275 2930

MILTON KEYNES lullia/Biffy Clyro/Seraphin
Woughton Centre 01908 660392

NEWCASTLE Counting Crows/Gemma Hayes
Teletest Arena 0870 707 8000

PLYMOUTH Twu/The Wayriders University
01752 663337

PRESTON Jah Wobble Marquee 01772 883617

RUGLEY Number One Son Red Rose Theatre
01889 576281

TUNBRIDGE WELLS Violent Delight Forum
01892 530411

WOLVERHAMPTON The Alarm Wulfrun Hall
01902 552121

YORK Killing Miranda Fibbers 01904 651250

SATURDAY 1

BATH Psychid/Fin Moles 01225 404445

BEDFORD Red Letter Day/The Misapp
Esquires 01234 340120

BLACKBURN Black Box Recorder South Hill
Park, Wide Theatre 01344 484123

BRIGHTON The Delgados/Aerogramme
Pavilion Theatre 01273 700747



This week sees the start of the annual **NME Awards Shows**, sparking a fortnight of unbridled rock mayhem. The first night at London WC2 Astoria (February 4) features swoonsome songsters Starsailor. They're supported by New York's melodic rock pioneers Nada Surf, psyched-up modern blues merchants The 22-20s and hard, psychedelic post-rockers Hope Of The States. We also have a show at London King's Cross Scala (February 4) featuring the beatific, ethereal sounds of Aqualung, epic opiate-soaked rock from The Warlocks and some deep, angst-ridden fare from Palo Alto and The Veils. Get the party started!

The Eighties Matchbox B-Line Disaster
Freebutt 01273 603974

The Jon Spencer Blues Explosion/The Killie
Corn Exchange 01273 709709

Tiga/Ping Pong Bitches Concorde 2
01273 207241

BRISTOL Martin Grech/Mew University
0117 929 9008

CAMBRIDGE The Casanova/Suffer Kles/
Tiny Demis Boat Race 01223 508533

CARDIFF Transposer/Hope Of The States/
Wilmer Barfly 029 2066 7658

DUBLIN Midworld Ambassador Theatre
00 3531 456 9569

EDINBURGH Dawn Parade West End Oyster
Bar 0131 225 3861

FROME Twu/The Wayriders Cheese & Gran
01373 455420

GLASGOW The Alarm QMU 0141 339 9784

Andmoregales King Tut's Wah Wah Hut
0141 221 5279

Atom Bomb Pocket Knife School Of Art
0141 353 4530

HIGH WYCOMBE Consumed/Gash/Reason
89/My Dad Joe White Horse 01494 527672

LEEDS Blue Skies/Antibere Joseph's Well
0113 203 1861

LIVERPOOL The Bandits Bandwagon
0151 708 8815

LONDON Deranged/No Return/Scarve/Dam
Camden Underworld NW1 020 7482 1932

Fancy Dress/Doppel/My Pet Junkie
Camden Dublin Castle NW1 020 7485 1773

The Herbaliser Ladbroke Grove Subterania
W10 020 8960 4590

Mary Lorrone/Billy Cote Charing Cross Road
Borderline WC2 020 7734 2095

Mantravayra/N Monstro/Gin Palace
Islington Hope N Anchor N1 020 7378 6095

Nell's Children/The Cling/Special Needs
Mary Anne Farley Notting Hill Arts Club W11
020 7460 4459

Of Montreal Aldgate East Arts Cafe E1
020 7247 5681

Real Big Fish/Starting Line/Sugarcult
Charing Cross Road Astoria WC2
020 7434 0403

Reckless/The Pimons/Big Boss
Highbury Corner Garage N5 020 7607 1818

The Reddies/Gold Blade/The Spitfires
Charing Cross Road Mean Fiddler WC2
020 7434 0403

Schwab King's Cross Water Rats WC1
020 7436 7211

Trillix/The Trap Kentish Town Bull & Gate
NW5 020 7485 5358

Vassille/Pod/Rio Comptey Kingston Peel
020 8546 3516

MANCHESTER Aaron/Little Hell University,
Hop And Grape 0161 275 2930

Crack Village Night And Day Cafe
0161 236 1822

The Delgados/The Polyphonic Spree
Interpol/The Thrills (NME Awards Tour)
Academy 0161 275 2930

Sophie Ellis-Bextor Apollo 0161 242 2560

Mountain Goats Briton's Protection
0161 236 5895

Prism/Telefonika Tmesis 0161 832 1111

Sam 41/Mighty Mighty Booshies
Evening News Arena 0161 930 8000

MIDDLEBOROUGH The 22-20s Empire
01642 253553

NOTTINGHAM Seachange/St Joan/Baptista
Junction 7 0115 970 4662

OXFORD Electric Six Zodiac 01865 420042

SHEFFIELD Druggdealer Cheerleader/Phind
Corporation 0114 276 0262

Ed Harcourt Leadmill 0114 221 2828

SOUTHAMPTON lullia/Biffy Clyro/Seraphin
University 023 8057 8417

ST

PORTSMOUTH Martin Grech/Mew
Wedgewood Rooms 023 9286 3911
SHEFFIELD The Alarm Leadmill 0114 221 2828
John Otway Boardwalk 0114 279 9090
STOKE Mustard Plug/Captain Everything/
Howard's Alias Talbot 01782 845507

MONDAY 3

BELFAST The Coral/The Basement Limestone
028 9032 5942
BIRMINGHAM Anthemo University Of Central
England 0121 331 6801
Soft Cell Academy 0121 262 3000
BRIGHTON Martin Grech/Mew/Villareal
Concorde 2 01273 207241
Lomax/Atom Bomb Pocket Knife Freebutt
01273 603974
BRISTOL My Morning Jacket Louisiana 0117
926 5978
CARDIFF Dawn Parade Sam's Bar 029 2034
5189
Psychid/Feeble Barfly 029 2066 7658
CREWE John Otway Limestone 01270 251929
EDINBURGH Low Queen's Hall 0131 668 2019
GLASGOW Sum 41/Mighty Mighty
Bosstones Braehead Arena 0141 561 0161
HANLEY Ed Marcourt Sugarmill 01782 214991
LEEDS The Datsuns/The Polyphonic
Spree/Interpol/The Thrills (NME Awards
Tour) Metropolitan University 0113 283 2600
Olympic Lifts Royal Park 0113 275 7494
LONDON Alma Luna/Gelisha/Moneyshot
Kentish Town Bull & Gate NW5 020 7485 5358
Arthur Lee & Love/Draw South Bank Royal
Festival Hall SE1 020 7960 4242
Mahumodo/Johnny Truant/Eden Main
Kingston Peel 020 8546 3516
Pleasure Gene/Sasha Covent Garden Spot
WC2 020 7379 5900
Riley/The Space Pets/Frontline Islington
Hope'n Anchor N1 020 7378 6095
Sone/Obsidian/Blunt/Smoketrader Camden
Dublin Castle NW1 020 7485 1773
Tuuli/The Wayriders Camden Underworld
NW1 020 7482 1932
The Warlocks/Har Mar Superstar Camden
Barfly @ The Monarch NW1 0870 907 9999
MANCHESTER Teenage Fanclub/Eugene
Kelly/Vera Cruise Uni. MDH 0161 275 2930
NEWCASTLE The Delgados/Aerogramme
University Of Northumbria 0191 232 6002
Real Big Fish/Starting Line/Sugarcult
University 0191 261 2606
SOUTHAMPTON Violent Delight Soundhaus
01604 250898
STETTINGHAM The Casanovas/The Hells
Social 0115 950 5078
SWINDON Raging Speedhorn/Murder
Ona/Onepty Patti Pavilion 01792 654226
WIMBORNE Idlewild Civic Hall 01946
852821
WIMBORNE The Raveonettes Little
Civic 01902 552121
YORK Medium 21 Fibbers 01904 651250

TUESDAY 4

ABINGDON Low Lemon Tree 01224 642230
BRIGHTON Sophie Ellis-Bextor Centre 0870
900 9100
Nuspirit Helsinki Concorde 2 01273 207241
CARDIFF Psychid Boat Race 01223
508533
CARDIFF InMe/Jacrow Mount Stuart, MS1
Club 029 2030 1000
DUBLIN Sum 41/Mighty Mighty Bosstones
Point 00 3531 836 3633
GLASGOW The Delgados/Aerogramme QMU
0141 339 9784
Mr Airplane Man/Uncle John West 13th
0141 576 5018
The Raveonettes/The Casanovas King Tut's
Wah Wah Hut 0141 221 5279
Real Big Fish/Starting Line/Sugarcult
Barrowlands 0141 552 4601
LEEDS Mama Scuba/Blank Space/Little
Japanese Toy Packhorse 0113 245 3980
Soft Cell Metropolitan Uni 0113 283 2600
LIVERPOOL Shining Hours/The Maybes
Barfly @ Masque 0151 707 6171
Teenage Fanclub/Eugene Kelly/Vera Cruise
Stanley Theatre, Academy 2 0151 709 9108
LONDON Aqualung/The Warlocks/Palo
Atto/The Veils (NME Awards Show) King's
Cross Scala N1 020 7833 2022
Archers King's Cross Water Rats WC1 020
7436 7211
Atom Bomb Pocket Knife Aldgate East Arts
Cafe E1 020 7247 5681
Candyheads Camden Palace NW1 020 7387
0428
The Electric Shocks/The Rocks Highbury
Corner Buffalo Bar N1 020 7359 6191
Jim James/Flohn Regan Highbury Corner
Upstairs At The Garage N5 020 7607 1818
Last Orders/Calida/Self Esteem (Islington
Hope'n Anchor N1 020 7378 6095
Rottler/Rayon/Sister Flo Camden Duple
Castle NW1 020 7485 1773
**Starsailor/Nada Surf/The 22-0s/Hope Of
The States (NME Awards Show)** Charing
Cross Road Astoria WC2 020 7434 0403
Violent Delight Camden Barfly @ The Monarch
NW1 0870 907 0999
MANCHESTER Electric Six University, MDH
0161 275 2930
NEWCASTLE Amen/Little Hell University Of
Northumbria 0191 232 6002
NOTTINGHAM The Datsuns/The Polyphonic
Spree/Interpol/The Thrills (NME Awards
Tour) Rock City 0115 941 2544
Mountain Goats Social 0115 950 5078
SHEFFIELD AFI/Face Tomorrow NMB 0114
276 0262
The Beatnuts Foundry 0114 222 8777
**Dumpstar/Commercial Dual Purpose/Solar
Fuzz/Passion** Boardwalk 0114 279 9090
SUNDERLAND Raging Speedhorn/Murder
Ona/Onepty University 0191 514 5512
YORK Olympic Lifts Fibbers 01904 651250

NOW BOOKING

For tickets, ring the
24-hour NME Ticketline
on 0870 1 663 663. Calls
are charged at national
standard rate

ALL TOMORROW'S PARTIES

Camber Sands Holiday Centre (April 4-6).
Acts include Aphex Twin/Public Enemy/
The Fall/Jim O'Rourke/Cannibal Ox/
Venetian Snares

AMEN

Glasgow Cathouse (February 5), Aberdeen
Lemon Tree (6), Sheffield Leadmill (7),
Leicester Charlotte (8), Newport TJ's (9),
Bristol Fleece & Firkin (10), Portsmouth
Wedgewood Rooms (11), Brighton Concorde
2 (12), Tunbridge Wells Forum (14), London
WC1 ULU (15)

ASIAN DUB FOUNDATION

Oxford Zodiac (February 19), London
Shepherds Bush Empire (21), Bristol Anson
Rooms (22), Manchester University, MDH
(23), Leeds Metropolitan University (25),
Cambridge Junction (26), Warwick University
(27), Liverpool Stanley Theatre (28)

BOWLING FOR SOUP

Leicester De Montfort University (February
13), Wolverhampton Wulfrun Hall (14),
Glasgow Barrowlands (15), Newcastle
University (16), Leeds Metropolitan
University (17), Liverpool University,
Mountford Hall (18), Cambridge Corn
Exchange (19), Norwich UEA (21),
Nottingham Rock City (25), Bristol Academy
(26), Dublin Red Box (27), London WC2
Astoria (28), Southampton Guildhall (March
1), Cardiff University (2), Folkestone Leas
Cliff Hall (3)

BURNING BRIDES

Cardiff Barfly (February 17), Nottingham
Rock City (18), Glasgow Barfly (19),
Manchester University, Hop And Grape (20),
London Highbury Corner Garage (21)

CALEXICO

Dublin Whelans (February 8 & 9), London
Shepherds Bush Empire (11), Bristol
Academy (April 29), Nottingham Rescue
Rooms (30), Manchester University, MDH
(May 1), Glasgow University (2)

NICK CAVE

London Westminster Tate Britain (March 13)

CAVE IN

Manchester Roadhouse (February 9),
Leeds Cookpit (10), Glasgow King Tut's Wah
Hut (11), Leicester Charlotte (12),
London Highbury Corner Garage (14),
Nottingham Boat Club (15), Bristol Fleece &
Firkin (16), Belfast Auntie Annie's (18),
Dublin Whelans (19)

COLDPLAY

Manchester Evening News Arena (April 14),
London Earls Court Exhibition Hall (16 & 17)

THE CORAL

Glasgow Barrowlands (February 5),
Aberdeen Music Hall (6), Middlesbrough
Town Hall (7), Manchester Academy (8),
Portsmouth Pyramids Centre (10), Cardiff
University (12), Norwich UEA (14), Oxford
Brookes University (15)

DEDBEAT 3

Hemby Pontin's Holiday Village (February
28-March 2). Acts include
Multiplex/Super Collider/Cassette Boy

ELECTRIC SIX

Liverpool Barfly @ Masque (February 5),
Edinburgh Venue (7), Glasgow Barfly (8),
Nottingham Rock City (9), London Camden
Electric Ballroom (12)

SOPHIE ELLIS-BEXTOR

London Hammersmith Apollo (February 5)

EVE

Glasgow Barrowlands (March 26)

FEEDER

Dublin Ambassador Theatre (February 8),
Belfast Limestone (9), Norwich UEA (11),
Southampton Guildhall (12), Brighton Dome
(13), Ipswich Regent Theatre (15), Oxford
Brookes University (16), Cambridge Corn
Exchange (18), Nottingham Rock City (19),
Manchester Apollo (21), Glasgow
Barrowlands (22, March 12), Aberdeen
Music Hall (23), Newcastle University Of
Northumbria (25), Leeds University (26),
Liverpool Royal Court (27), Newport Centre
(March 1), Birmingham Academy (2), Bristol
Colston Hall (4), Exeter University (5),

London Brixton Academy (7 & 8), Dundee Caird
Hall (11)

GLASSJAW

Dublin Temple Bar Music Centre (April 6),
Nottingham Rock City (8), Bristol Academy (9),
Newcastle University (10), Glasgow Garage
(11), Manchester University, MDH (13),
Wolverhampton Wulfrun Hall (14), London WC2
Astoria (15)

GONZALES/PEACHES

London Liverpool Street Great Eastern Hotel
(February 22)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION

Birmingham Academy 2 (March 13), London
Shepherds Bush Empire (14), Manchester
University, Hop And Grape (15), Bristol Anson
Rooms (21)

IDLEWILD

Aberdeen Music Hall (February 5), Glasgow
Barrowlands (6), Cardiff University (7)

THE KILLS

London Tufnell Park Boston Arms (February 21)

KINESIS

Bath Moles (February 8), Liverpool Barfly @
Masque (9), Glasgow King Tut's Wah Wah Hut
(10), York Fibbers (11), Manchester University,
Hop And Grape (12), Bristol Louisiana (14),
Oxford Zodiac (15), Cardiff Barfly (16), Leeds
Rocket (17), Wolverhampton Little Civic (18),
London Camden Underworld (19), Cambridge
Boat Race (21), Harlow Square (22), Exeter
Cavern Club (24), Southampton Joiners (25),
Derby Victoria Inn (26), Tunbridge Wells Forum
(28), Bedford Esquires (March 1)

AVRIL LAVIGNE

Birmingham Academy (March 20), Manchester
Apollo (21), Glasgow Barrowlands (22), Dublin
Olympia (23), London Brixton Academy (25-27)

LEMON JELLY

Dublin Ambassador Theatre (February 22),
Cambridge Junction (24), Birmingham Academy
(25), Brighton Concorde 2 (26), Manchester
University, MDH (28), Glasgow QMU (March 1),
Edinburgh Queen's Hall (2), Bristol Academy
(4), London Kentish Town Forum (6 & 7)

THE LIBERTINES

Sheffield Leadmill (February 22), Glasgow QMU
(23), Liverpool Stanley Theatre (24),
Nottingham Rescue Rooms (25)

MASSIVE ATTACK

Glasgow Academy (April 8 & 9), Manchester
Apollo (11 & 12), London Brixton Academy
(16-19)

MULL HISTORICAL SOCIETY

Newcastle University Of Northumbria (March
26), Birmingham Academy 2 (27), Sheffield
Leadmill (29), Liverpool Stanley Theatre (30),
Bristol Fleece & Firkin (31), Brighton Concorde
2 (April 1), London Shepherds Bush Empire (3),
Manchester Uni (4), Glasgow Barrowlands (5)

THE MUSIC

Blackpool Empress Ballroom (May 2),
Bridlington Spa Theatre (3)

MY MORNING JACKET

Newcastle University, Hop And Grape
(February 5), Cambridge Boat Race (6), London
Highbury Corner Garage (10)

NAS

London Kentish Town Forum (February 22)

NELLY/EVE

London Wembley Arena (March 21 & 22),
Belfast Odyssey (24), Cardiff International
Arena (27), Sheffield Arena (28), Birmingham
NEC (29), Manchester Evening News Arena (30)

NME AWARDS SHOWS 2003

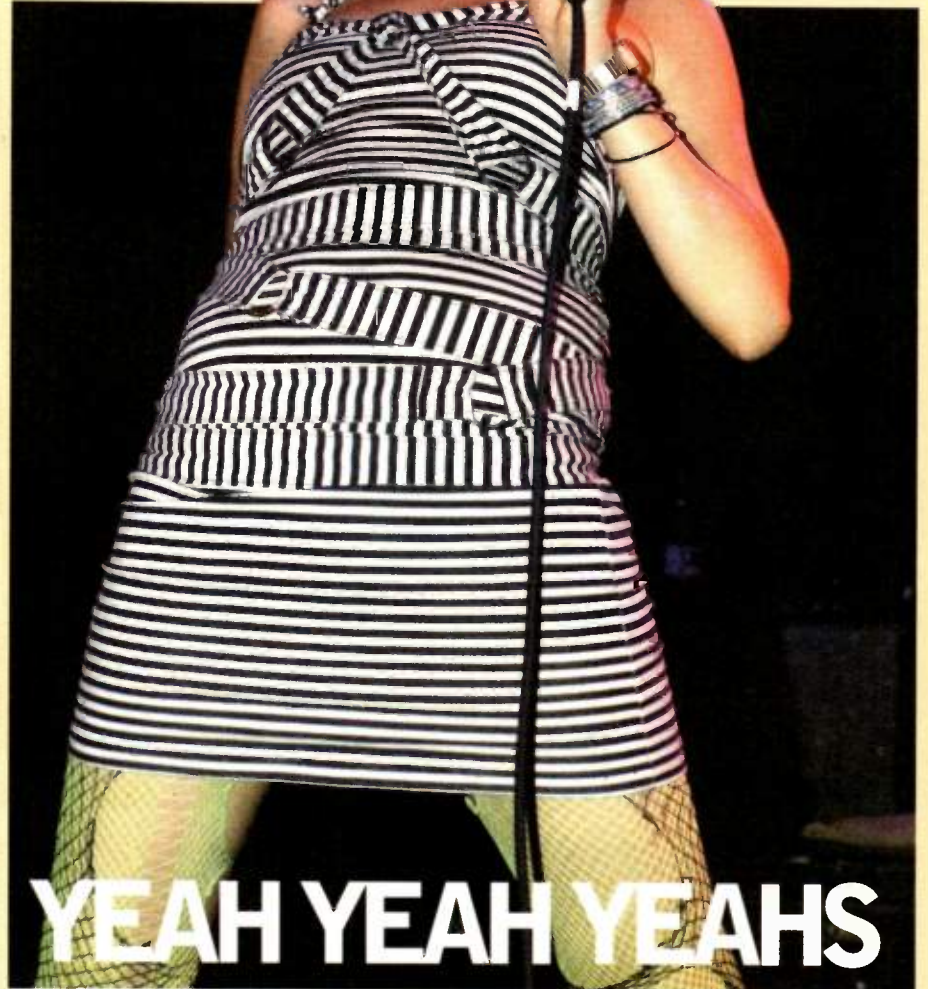
Nas/Blak Twang/Fallacy/Panjabi MC (February
5), The Soundtrack Of Our Lives/Ladytron/Ikara
Cott/The Raveonettes (6), AFI/Face Tomorrow/
The Eighties Matchbox B-Line Disaster/Kinesis
(7), Idlewild/Cave In/The Beatings/My Morning
Jacket (8), The Datsuns/The Polyphonic Spree/
Interpol/The Thrills (9), Saves The Day/The
BellRays/Hell Is For Heroes/The Star Spangles
(10), The Coral/The Basement/The Sleepy
Jackson/Kings Of Leon (11), The Libertines/
Detroit Cobras/The Sights/The Hiss (12),
N*E*R*D/Spyro/Johnny 4 (14), The Cooper
Temple Clause (April 29) at London WC2
Astoria, The Streets/Roll Deep/Killa Kela/More
Fire Crew at London Brixton Academy (7).

NME AWARDS TOUR 2003 WITH THE DATSUNS/ THE POLYPHONIC SPREE/ INTERPOL/THE THRILLS

Norwich UEA (February 5), Portsmouth
Pyramids Centre (7), Cardiff University (8),
London WC2 Astoria (9)

PLACEBO

London WC2 Astoria (March 10)



Sexy Brooklyn art-punk trio the Yeah Yeah Yeahs finally make it back to these shores after an absence of eight months. Karen O and her gang have been locked in the studio recording their debut album, 'Fever To Tell', set for release in April. YYYs live shows have become the stuff of legend, mainly due to Karen O's psychotic stage presence and banshee howls. Their classy hybrid of '60s garage rock and Blondie-esque power-pop, along with Karen's undeniable star quality, has led many to hail them as the next Strokes. Whatever. If you're looking for fun, sex appeal, razor-sharp blues and cracked choruses head to Glasgow QMU (February 24), Sheffield Leadmill (25), Manchester University, MDH (26), Nottingham Rock City (27), Bristol Anson Rooms (March 1), Oxford Zodiac (2) and London WC2 Astoria with The Kills (4).

THE POLYPHONIC SPREE

London Kentish Town Forum (February 10)

RADIO 4

London King's Cross Scala (February 25)

RAGING SPEEDHORN

Coventry Colosseum (February 5), Leicester
Charlotte (6), Oxford Zodiac (7), Tunbridge Wells
Forum (8), Portsmouth Wedgewood Rooms (9),
London WC2 Astoria with Ministry (March 2)

THE RAVEONETTES

Newcastle University (February 5), Leeds
University (8), Northampton Soundhaus (9),
Norwich Arts Centre (10), Manchester
Roadhouse (11), Nottingham Rock City (13),
London W1 100 Club (14), Cardiff Barfly (15),
Brighton Freebutt (16)

RED HOT CHILI PEPPERS/ THE MARS VOLTA

Glasgow SECC (March 5 & 6), London
Docklands Arena (8 & 9), Manchester Evening
News Arena (11 & 12)

REM

Glasgow Murrayfield Stadium (June 27), Kinross T In The
Park Festival (July 12), Manchester Old Trafford
Cricket Ground, Move Festival (13), Dublin
Marley Park (16 & 17)

THE ROLLING STONES

London Twickenham Stadium (August 23),
London WC2 Astoria (27), London Wembley
Arena (29)

THE SIGHTS

Brighton Freebutt (February 10), Nottingham
Social (11), Cambridge Boat Race (15), York
Fibbers (16), Manchester Roadhouse (17),

Glasgow Nice'n'Sleazy (18), Leeds Rocket (19),
Wolverhampton Little Civic (20), Bristol
Louisiana (22), Liverpool University (23),
London Camden Barfly @ The Monarch (24)

SIGUR ROS

Glasgow Barrowlands (February 11), London
Hammersmith Apollo (12)

THE SLEEPY JACKSON

London Camden Barfly @ The Monarch NME
Bring It On Night (February 10), Glasgow King
Tut's Wah Wah Hut (13), Manchester Night And
Day Cafe (14), Bristol Louisiana NME Bring It
On Night (15)

JOHN SQUIRE

Sheffield Leadmill (February 5), London
Shepherds Bush Empire (6)

STONE SOUR

Glasgow Barrowlands (February 19), Newcastle
University (20), Birmingham Academy (21),
Manchester Academy (22), Nottingham Rock
City (24), Bristol Academy (25), London WC2
Astoria (26)

THE STREETS

Brighton Concorde 2 (February 6)

SUGABABES

Manchester Academy (March 26), Liverpool
Royal Court (27), Glasgow Academy (28), York
Barbican Centre (29), Cambridge Corn
Exchange (31), Southampton Guildhall (April 1),
Bristol Academy (2), Nottingham Royal Centre
(4), London Shepherds Bush Empire (5 & 6)

SUM 41

Cardiff International Arena (February 6), Plymouth
Pavilions (7), London Wembley Arena (8)

THROWING MUSES

London WC2 Astoria (March 20), Dublin
Ambassador Theatre (22), Glasgow
QMU (23)

TURIN BRAKES

Belfast Limestone (February 19), Dublin
Ambassador Theatre (20), Cardiff University
(22), Aberdeen Music Hall (24), Glasgow
Barrowlands (25), Newcastle University (26),
Manchester Academy (28), Liverpool
University (March 1), Lancaster Sugarhouse
(2), Birmingham Academy (4), Leeds
University (5), Sheffield Octagon (6),
Leicester De Montfort University (7),
Nottingham Rock City (9), Norwich UEA (10),
Brighton Dome (11), Cambridge Corn
Exchange (12), Folkestone Leas Cliff Hall
(14), Portsmouth Pyramids Centre (15),
Bristol Academy (16), Exeter University,
Lemon Grove (17), Oxford Brookes University
(19), London Brixton Academy (20)

THE WARLOCKS

Reading Fex Club (February 5), Cardiff Barfly
(6), Glasgow Barfly (7), Stockton Georgian
Theatre (8), Southampton Joiners (9),
Wolverhampton Little Civic (11), Manchester
Roadhouse (12), York Fibbers (13),
Northampton Soundhaus (14), Tunbridge
Wells Forum (15)

ROBBIE WILLIAMS

Edinburgh Murrayfield Stadium (June
28 & 29), Stevenage Knebworth Park
(August 1-3), Dublin Phoenix Park
(August 9)

ZWAN

London Shepherds Bush Empire (February
12)

THE WORKS

TOP MUSIC TIPS FOR PLAYAZ AND PLAYERS

Edited by Robert Collins

So the time has arrived to introduce yourself to the music industry. You're going to want a demo. You could do it in a studio with a producer (more of this approach next week). Or you could do it at home.

There's no right or wrong way to self-produce, and there are a million different approaches. The secret is to keep at it and if the first effort sounds shit, work out where you went wrong and try to correct it.

There is a perennial argument about whether A&R people are bothered about demo sound quality, but the truth boils down to this: if you've got great songs but shit production, they'll love you anyway. But if you've got shit songs with great production, forget it.

Still, you don't want to sound bad for the sake of it, so here are a few general tips.

Firstly, recording equipment. These days, for a small outlay you can easily get a multi-track good enough for demo purposes.

Analogue or digital? People are increasingly switching to the more flexible digital recorders these days, or record on PCs with software packages like Cubase or Logic Audio, but many bands still prefer the rough'n'ready analogue approach. The choice of multi-tracks on the market is huge – Tascam, Roland, Fostex and Yamaha all offer great digital units – so investigate before you buy.

Even more important are the mics. Shure and Sennheiser produce decent quality gear at reasonable prices, but again it's horses for courses. So beg, borrow or steal as many as you can, and try them all out.

If you don't have soundproofing (sticking carpets on walls helps a lot), try to record in as big a room as possible to avoid nasty reflections. When recording



DO TRY THIS AT HOME

How to produce your own demo

drums, experiment with mic placement. And don't think you need hundreds of mics – one on the snare, one on the kick drum and an overhead mic can do fine, if positioned properly.

Mic placement is equally important for guitars. Your Marshall might sound great in the rehearsal room but unless you take the time to experiment with the mic position, it can end up sounding like a bee in a jam jar.

Still, your main problem is performance. Laying down one track at a time means it's difficult

to get the same vibe you get live, so you have to get yourself psyched up, especially with vocals. Early Oasis demos, for example, sound like Liam's sucking on a chilli dog. As with everything else, time, experimentation and practice are the keys.

And that applies even more so when mixing. You might think the hard work is over once you've recorded everything, but it's only just beginning. There are no hard and fast rules, but spreading guitar tracks out wide while

placing drums and bass just a little off-centre is a good place to start. Most recording engineers will tell you it's better to record stuff clean, then add compression, EQ, reverb or whatever. Remember, less is more in terms of effects, especially if you're inexperienced.

So there it is – a million ways to do it, and none of them wrong. What's most important is that you get a sound that you're happy with, and that'll only come with time.

Doug Johnstone

MY WAY

Brendan Benson, Detroit's premier home recorder

What do you use to record at home?

"I recently got a one-inch, MCI eight-track because it's the best-sounding format there is. For years until then I'd just worked with cassette players or a four-track, so I was plugging in microphones and just hitting record. The MCI is meant to be a little more reliable, although this one did break down as soon as I got it. But that was cool because I learned how to fix it."

How important is mic placement in recording?

"Totally. I didn't have any EQ or effects when I started. You learn more about mic placement and compression that way, instead of just EQing things like mad. If it didn't sound good I had to go up and move the mic each time. For example, typically now I'll just use three or four mics on the drums, and then bounce it to one track in mono, 'cos I think that sounds best."

What's the hardest thing to record?

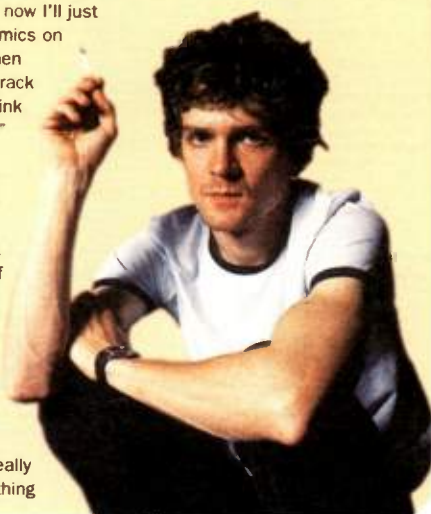
"Vocals, definitely. I listen to some of my vocals, and they're things that I thought were totally on pitchwise, you know? And they just weren't. With headphones it's really hard to tell. Everything

sounds really good in the headphones and you're right on it, going, 'That fucking ruled', and then you listen back and go, 'What the hell, that sounds awful.' I usually compress the shit out of my vocals, 'cos that's what I'm used to from when I started on a cassette player. I kinda got really used to it, so it's hard for me not to do it now."

Why record at home as opposed to in a studio?

"The big studios are fun, and that's cool and everything, but they're a little bit daunting. I loved the stuff I was doing at home, and I was always trying to do it again in the studio, and of course it doesn't work, 'cos you get very easily inhibited. That's the big difference."

Doug Johnstone



HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

McGraw's Law Everything To Everyone

McGraw's Law aren't going to stop until they make it. That'll put hope in the hearts of A&R personnel the length and breadth of the country, I'm sure. They reckon they're onto a winner here,

with their "killer tunes", "passionate lyrics" and "dancefloor beats", despite sounding like Rod Stewart attempting to break the big beat market. Every single element of this is incongruous, presumably in a bid to cross-pollinate several genres; the guitars don't match

the bassline, the bassline isn't in time with the beats and the vocals might as well have been something else entirely playing placidly alongside. Not so much crossover as swerve-around.

INFO: 07801 490716

SUPER RACE No Beef

Super Race say they want to fuck me. That aside, their demo is an eclectic, two-tracked affair. 'No Beef' is a stoopid, super-charged assault about having "no beef with the Viet-Cong". OK. Why? Its follow-up, 'Why Boy?', is a ridiculously pompous cock-rock ditty about drinking wine, sniffing coke and trying to get the girl, but not being good enough to get the girl (probably couldn't get it up what with all that booze, and the devil's dandruff will make you awfully grumpy afterwards anyway). Presumably they got bored with the high political content of the first track and wanted to let their hair down in a Status Quo-meets-Alice Cooper-

doing-T-Rex kind of way. It's all rather silly, but at least they can consider themselves fucked now.

INFO: 07950 922352

THE RUMOUR MILL Tail Tales

The Rumour Mill don't fanny around with talk of record deals and global domination. You can already buy their CD in the shops and all they want is for people to have a good time with their involvement somewhere along the line. They even write "rock and blues band" underneath their name, lest we should be in any doubt about their intentions. You want pub-rock? You got it.

INFO: 07951 200201



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DRUMMER AND BASS player needed. High energy punk r'n'r. Hellacopters, Stooges, Ramones, MC5. European tour, recording, no time wasters. Call 0207 7006 141

DRUMMER AND KEYBOARDIST needed now! must be committed and passionate. Inspirations: Joy Division, The Who, Led Zeppelin. 020 8697 6962 or kxranex@hotmail.com

DRUMMER AND BASSIST wanted 19-24 Edinburgh or near. All influences talent and dedication. Call 07734 580024

DRUMMER AND BASSIST needed by established songwriter to make noisy, exciting power trio. Think Helmet, Vnsane Lizard. London 07950 952006

DRUMMER AND BASSIST urgently wanted to complete band with label/management interest 18-30 Waltham Cross area Joe 07985 320566

DRUMMER (+BODHRAN?) London-Irish band (Pogues/Clash) commitment essential. No breadheads, bigots, beads or bollixes! 020 7272 8332

DRUMMER REQUIRED FOR London based original melodic guitar band, m/f experience essential, CD available. Call Joe on 020 72535771

DRUMMER REQUIRED FOR live touring work with signed artist. Contact info@ijmskunk.com

DRUMMER REQUIRED, ESTABLISHED London band 'Ultranova' recording interest. Strong material, huge potential. Commitment essential. U2/Pumpkins/Cure/Radiohead 07884 305366, 020 7328 6945

DRUMMER REQUIRED URGENTLY!! Based Matlock (Derbs) original compositions/ powerful/darkish / melodic, infl. PJ/Patti / Beck recording, gigs waiting. Tel: 07740 638791

DRUMMER URGENTLY NEEDED for gigging Camden band with studio demo. We like Doves, Roses, Lemon Jelly and John Barry 078166 78969.

DRUMMER WANTED FOR rock band. Pixies, Nirvana, QOTSA, Fugazi. London area, gigs ready tours waiting. Call 07739 172445

DRUMMER WANTED NO nonsense attitude, Chamberlin, Mullen, Ellis, G. Fish, wanted for Alternative rock band, w/mgmt, showcase tba. 020 8451 2698

DRUMMER WANTED FOR hard drinking SE London Band. Influences, Beethoven, Zep, Who, PIL, Can, Fugazi, Zappa, Stones. Call Campbell 07740427679

DRUMMER WANTED FOR London rock band. Nirvana, M.Manson, Manics, GNR. Fully equipped, gigs booked for 2003. Call or text 07984 981892

DRUMMER WANTED FOR SW London band; 18-25; Weezer, Ash, Fugazi, SP: able to play fast and hard. kidprint_mail@yahoo.co.uk 020 8767 7431

DRUMMER WANTED FOR newish leftfield indie band. Pulp, Mansun, D.Devant. Must be available weekends. Coventry/Leamington. Mark 07881 491389 or arthursdeparture.co.uk

DRUMMER WITH LOVE for jazz blues, country, soul. Wanted for committed song based band. No image necessary. Gigs ready 020 7582 4728

EXPERIENCED DRUMMER INTO Cure, Elbow, indie rock seeks professional band. Davide 07786 674344

EXPERIENCED DRUMMER REQUIRED for London based group. Influences Wire to Helmet. Must have own transport. Call Grant on 07905 417770

EXPERIENCED FRONTMAN WANTED for new band project. Inf Stones, REM, Coldplay, Bjork. Contacts/ studio waiting. Finchley N.London call Chris 07769 504882

FEMALE GUITARIST REQUIRED Manchester based all-girl band. Original material. Management, strong following and industry interest. See www.redvinyfur.com call 07979 368482 info@redvinyfur.com

FEMALE KEYBOARDIST/ VOCALIST sought for eclectic London pop duo. Electro disco 'alternative' r&b everything. Details: www.ex-rental.com 020 8684 0652 (Sean)

FEMALE VOCALIST NEEDED to form partnership with North West based songwriter music and lyrics written angelic voice sought for 07729 594276

FIDDLE FOR PUNKY London-Irish band (Pogues/Clash) commitment essential. No breadheads, bigots, beads or bollixes! 020 7272 8332

FOR ROCK N'ROLL RnB 50's band. Based Maidstone/mid Kent. Gigs await. Tel: 0870 990 7386

GUITAR (STAB CITY) for punky London-Irish band (Pogues/Clash) commitment essential. No breadheads, bigots, beads or bollixes! 020 7272 8332

GUITARIST AND DRUMMER wanted must be experienced Inf Stones, REM, Coldplay, Bjork. Contacts/ studio waiting. Finchley N.London studio, contacts call Chris 07769 5044882

GUITARIST, DRUMMER AGED late 20's required for singer-songwriter in North London for driven, melodic songs. Clive 07763 277787, clive.morris2002@yahoo.co.uk

GUITARIST WANTED EMO pop punk hardcore. Weezer, Finch, Alk3. Mark 020 8520 7 8 2 supermark500@hotmail.com

GUITARIST WANTED FOR rock group original material powerful melodies. Stooges, Kinks, sixties psychedelia. Strangers punk. Tel: Paul 020 7278 6383

JEFF BUCKLEY TRIBUTE seeks versatile drummer, bassist 2nd guitarist for London gigs. Original material too. Matt 07870 350968/ 020 8374 3165

KEYBOARD PLAYER REQUIRED for live touring work with signed artist. Contact info@ijmskunk.com

KEYS FX, SAMPLES looking to join nu metal band Cambs area. Call or text 07703 474723

MANAGEMENT SEEKS BASSIST and drummer to complete new S.E London rock trio. Image conscious, versatile, committed. Call Alex 01322 668149

MUSICAL GENIUS WANTED By London band. Piano, Trumpet, Guitar, whatever. Palace, Love, Belle & Sebastian, Lambchop, Velvet Underground. Stefan 07791 523471

MUSICIANS WANTED (BASS drums lead guitar) by female singer/ guitarist (19) to start rock band inf Radiohead, Muse. Talent commitment energy essential. No time wasters 07904 524260 (evenings only) London

OUR DRUMMER HAS emigrated! Experienced replacement drummer required for North London 4-piece ready for gigs/recording. Infl. Lemonheads, TFC, Neil Young. Simon 72816612.

PERCUSSIONIST/ DRUMMER TO complete North London acoustic band. Gigs and recording. Commitment and ambition essential. Marc 07966 281540

PRO BASSIST REQUIRED to complete original material band with record industry interest. South East based. Kevin Iverson 07762 051572

SERIOUS FEMALE SINGER/ lyricist seeks experienced guitarist for songwriting gigging and recording. Influences: Beth Gibbons, Nick Drake, Cardigans, Lush 020 8906 8008

SINGER AND BASS player seek two guitarists and drummer. Original West London based. Influences: Stones, Aerosmith, G'n'R 07808 032150 leave message

SINGER/ GUITARIST/ KEYBOARD player/ and bass player required for bands in the Hull and Grimsby area. Call Cassy 01652 688229

SINGER SEEKS COLLABORATION with sensitive, intuitive keyboardist to prepare live performances and demos. U2, Elvis, Depeche Mode, Coldplay 020 7854 0008 Aria

'THE' FRONTMAN STRONG soulful vocalist with charisma requires a committed serious band in West Midlands. Musical influences wide ranging 07951 136112

VOCALIST/ GUITARIST/ DRUMMER wanted to create new sound band. Mixture of electronic hardrock and pop punk music. London based. Davide 07721 638715

WANTED SINGER AND drummer to join London based band. Influences Sly Stone to Stone Roses. Contact Dan tel: 07974 700960

MUSICIANS AVAILABLE

DRUMMER (20s)

for signed band only. Tight refreshing moonesque style. Suit band with as charismatic and talented frontman/members: 07759 116469

BASS PLAYER AVAILABLE influences Marilyn Manson, Rachel Stamp, Blondie, Police, BRMC, Strokes, Beatles, Libertines. Kneil 07970 415623

BASSIST (25) PROFESSIONAL exp groove player (M.Attack, Zero 7). Looking for signed band work etc. Glasgow based, willing to move. Mark 07960 141 540

BASSIST AVAILABLE 4 tour/studio pro work / good clients. stng / J.P.J. / Airo / fusion / prog / Latin please can Dani on: 07812 021029

BASSIST WITH BACKING vocals available, for more info contact Simon 07810 373101 web site www.bassface.co.uk baseface@hotmail.com

DRUMMER AVAILABLE, ROCK pop tours/ studio/ click. Pro offers only. London based. Mike 020 8566 1101, 07885 585 789

DRUMMER EXTENSIVE RECORDING/ performing/touring experience, seeking paying gigs/sessions. Serious/dedicated, with professional gear/attitude. Eric 0207-792-9239, houseofthemUK@yahoo.co.uk

GUITARIST 24 WITH with songs looking to join live and loud originals band with indie image into Cooper Temples etc 020 8855 2212

KEYBOARD PLAYER AVAILABLE for paid work, Hammond, Rhodes, piano etc, b/v's, experienced, South London. stevekeys1@hotmail.com

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VOCALISTS WANTED

UNIQUE MALE VOCALIST/FRONTMAN wanted for established signed band. Influences: F. Lips, B. Waters, Stones, Mondays, Marc Rife, Paradise, D'Angelo, Stevie Nicks. Send demo to: 3rd Floor West, 26 Denmark St, London WC2H 8BJ

CHRIS CORNELL/ DAVE Grohl needed for new band. Experienced, confident front man. Flat 5, 84 Fairholt Road, London N16 5HN

DYNAMIC FRONTMAN 18-25 for London rock/ pop band. Commitment essential alternative rock. Influenced with genuine label interest rethink management 020 8318 7662

HAUNTING FEMALE VOICE needed for powerful melodic guitar band must write own lyrics. Call Rob on 07905 863434 London

HIP HOP/RAP artist desperately needed with own material for HUGE gig soon, if impressive possible permanent position, call Dave 07787 566601

MICHAEL STIPE REQUIRED for established REM tribute. Authentic vocals, looks, presence essential. Gigs UK and abroad. Ian 01384 357058 Tim 01384 74310

OUTSTANDING SINGER REQUIRED quality band. with great prospects superb voice, complete dedication essential. Buckley, Zeppelin, K.Bush, Chillis, U2 London 07931 898028

PRODUCER/ WRITER (Nelly Furtado, TPK), seeks front man for Major Label Project. Send phone number to audition2003@hotmail.com.

VOCALISTS AVAILABLE

AMAZING ROCK SINGER/ songwriter seeks musicians form/ join London rock band. 19-26 no time wasters. Rock hard & heavy. Jesse 079501 75558 jesusinxxx@hotmail.com

BLACK MALE VOCALIST available for session work. Soul, Jazz, R&B, Pop, Bossa, Novas. Call Joett 020 8993 9088 www.joettmusic.co.uk

EXPERIENCED FEMALE VOCALIST with powerful adaptable voice seeks established lively gigging rock pop covers band 0208-592-7940

F VOCALIST/ SEXY Voice/Great Looks/Charisma seeks Band/Project for serious career. No time wasters, inf Indie/Rock, 077541 58939

FEMALE VOCALIST SEEKING rock band drum based. Influences: Tool, Bjork, Bowie interested then contact Sonia 01746 762835

ROCK VOCALIST AVAILABLE Nottingham based, will travel, guaranteed results. 07817 907832

SEXY UNIQUE AMERICAN female singer, jazz and soul influenced: powerful, radiant voice available for various work. Dedicated, smart: 07951.760.303

TOP FRONTMAN (26) looking for like-minded ambitious London band, melody, harmony tunes! Supergrass, La's, Stones, Charlatans, Pavement. pete@viewdata.co.uk 07890 831495

MANAGEMENT

BAND SEEKS MANAGEMENT songs written/ demo recorded phone/ email for free copy 07798 517312 mroyler@vairwilliams.com

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Media watchdog groups are indeed worried that S Club Seniors will increase promiscuity among the over-80s, while others are concerned that the band will put the under-40s off sex for life. However, said Pete Fuller, the pop guru who started the band: "S Club Seniors have a great deal going for them. We have an increasingly ageing population and, frankly, senior citizens are fed up of being stereotyped as people who watch *Countdown* who don't understand why their grandchildren giggle when they ask if they'd like to stroke their pussy. They see the boy/girlband revolution and they want a part of it. Pop music's better than ever, and they want to join in too. Old people are sexy! I can't believe the so-called modern generation is so uptight about this."

However, viewer Ashley (15) was adamant. "Cutaway tank-tops and colostomy bags just aren't a turn-on, you know what I'm saying?"



Flamming Lips
gongmaster
Wayne Coyne
recently accused
touring partner Beck of
being a "diva," but here
at *Thrills* we're having
none of it. We got our
hands on Beck's list of
backstage demands
and as you can see,
he's anything but a
high-maintenance
pamper-donna...

- 10 gallons** of bottled Caspian Sea water (varying flavours, NOT mustard)
- 1 DVD** featuring the Kennedy assassination filmed from a previously unseen angle
- 2 telescopes** powerful enough to be able to see directly into the emergency room of the local hospital
- 3 human navels** (ungazed)
- 1 pair** of owl-skin gloves (containing each of the nine colours of the rainbow)
- 64** paper sailor suits (each from the navy of a different nation)
- 1 barrel** of goblins (semi-comatose)
- 1 cassette** tape of two arguing architects

Rumours that Beck called off a planned European tour when someone told him a poor-quality joke about French bread remain unconfirmed.

This week's badly drawn ball is from Paula Siddall of Blackpool and is more of an oval than a ball. As you can see, Paula has added Viking horns to it as well as a beard. There's also a trail of some sort of liquid emanating from behind it – could be blood, although Paula doesn't say. But she's lucky enough to be the winner of a jar of signed goose fat. Congratulations.

I never get tired of seeing your badly drawn balls and I hope you never tire of sending them to me. I love you all

[illegible]

EDITORIAL 25TH FLOOR, KING'S REACH TOWER,
STAMFORD STREET, LONDON, SE1 9LS. FAX: 020 7261 5185

EDITOR CONOR McNICHOLAS (020 7261 6472)

ASSOCIATE EDITOR ALEX NEEDHAM (020 7261 5815)

NME.COM & REVIEWS EDITOR

ANTHONY THORNTON (020 7261 5391)

FEATURES EDITOR SIMON LEWIS (020 7261 5723)

LIVE EDITOR PAT LONG (020 7261 5813)

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PICTURE EDITOR MARIAN PATERSON (020 7261 5751)

PICTURE ASSISTANT JO McCAUGHEY (020 7261 5844)

PHOTOGRAPHY JAMIE BEEDEN, HAMISH BROWN, DEAN CHALKLEY,
SANNA CHARLES, SIMON CLEMENGER, DAVID ELLIS, ANDY FALLON,
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DAVID TITLOW, KEVIN WESTENBERG, ANDY WILLISHER

STAFF WRITER & SINGLES EDITOR

MARK BEAUMONT (020 7261 7065)

CONTRIBUTING EDITOR PETER ROBINSON (020 7261 7619)

CONTRIBUTORS JIM ALEXANDER, ANDY CAPPER, LEONIE COOPER,
STEPHEN DALTON, JOHNNY DAVIS, SARAH DEMPSTER, DELE FADELE,
NOEL GARDNER, TREVOR HUNGERFORD, JAMES JAM, DARREN JOHNS,
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LISTINGS EDITOR ZANE GRANT (FAX 020 7261 7718)

LISTINGS ASSISTANT ANGELA GREEN

COMPETITIONS FARAH ISHAQ (020 7261 5754)

EDITOR'S SECRETARY KAREN WALTER (020 7261 6472)

ADVERTISING 26TH FLOOR, KING'S REACH TOWER, STAMFORD
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INTERNATIONAL EDITIONS SIRILIYA NAWALKAR

(020 7261 7082/SIRILIYA_NAWALKAR@IPC MEDIA.COM)

PUBLISHING AND ONLINE DIRECTOR

NEIL ROBINSON (020 7261 7104)

EDITORIAL DIRECTOR STEVE SUTHERLAND (020 7261 6471)

MUSIC PROJECTS DIRECTOR IAN JENKINSON (020 7261 5493)

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JACKASS fanatic testicle-stapler
STEVE-O is coming to the UK to do
horrible things with knives and naked
flames within pinking distance of a live
audience. And he'll be joined on special
nights by surprise members of the Jackass
crew. As exclusively revealed in last
week's *NME*, the stage set includes: 'One
staple gun fully loaded, one sharp and
pointy steak knife, one can of flammable
hairspray, one 12-foot ladder, five pairs of
medical latex gloves, a child's tricycle, one
litre of tequila, an inflatable paddling pool'
and so on. The mind boggles...

The tour kicks off on February 3 at
London Shepherds Bush Empire, followed
by Birmingham Academy (5), Liverpool
University (7), Glasgow Barrowlands (9),
Newcastle University (11), Leeds University
(13), Manchester Academy (14),
Nottingham Rock City (16), Cambridge
Corn Exchange (17), Bristol Academy (19)
and Southampton Guildhall (20).

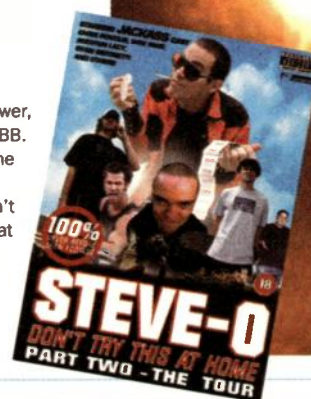
If you're too chicken for the full-on live
experience, Steve-O's *Don't Try This At
Home 2* DVD is to be released by ILC
Prime on February 14.

NME has **TEN PAIRS OF TICKETS** to
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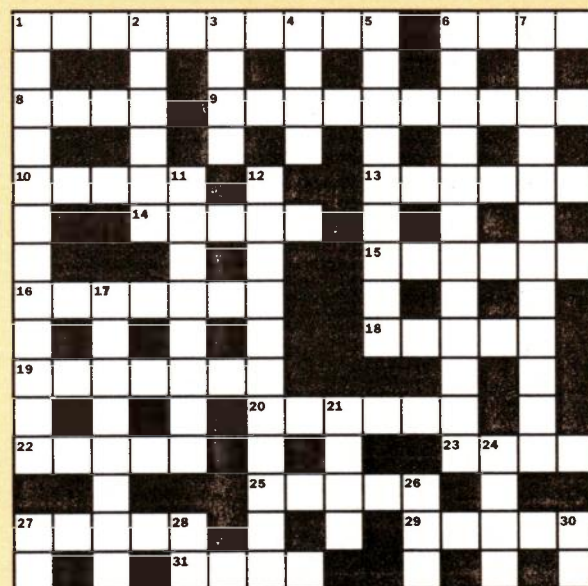
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Please include a daytime telephone
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If you don't win, tickets for *Don't
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Steve-O: setting his ass on
fire, so you don't have to

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CLUES ACROSS

- 1+16A** The warning signs are
there as Electric Six give a
shocking performance (6-4-7)
6 In all fairness, this was a
single from Radiohead (4)
8+9A "You made me cry when
you said goodbye", Fats Domino
(4-4-1-5)
10+25A This made Bruce
Springsteen seem just like one
of us (5-5)
14+13A He provided some hard
material for Suede to perform
(5-6)
15 Saint Etienne's girl as Les
and Ivy get confused with each
other (6)
16 (See 1 across)
18 They were the 'Talk On
Corners' in 1998 (5)
19 Ms Gilbert of New Order (7)

- 20** As note is played badly, a
guitarist with The Cars appears
(6)
22 On reflection, this was highly
polished music from Molly Half
Head (5)
23 1996 film starring Gwyneth
Paltrow and Ewan McGregor (4)
25 (See 10 across)
27 OK Eve, get changed for the
female vocal act (5)
29+17D A hit for Millie in 1964,
it was the first ska record to
chart (2-3-8)
31 4AD label band discovered in
the Lulu Show (4)

CLUES DOWN

- 1** Liam Gallagher's recent
collaborators (5-2-5)
2 Batman should be able to pick
up City Slang's Radio 4 (6)

- 3** Punk band whose biggest hit
was 'Babylon's Burning' (4)
4+8D Harmony, melody, a tune
even - it must be The Beach Boys
(1-3-4-5)
6 American avant-garde jazz
saxophonist who died in 1967
(4-8)
7 It's that time of year in
old Thailand for The Pogues
(6-2-4)
11 Sounds like Mansun are in
denial (8)

- 12** Danish duo (11)
17 (See 29 across)
21 A weird opus from Blind Melon
(4)
24 Some people know him as
Richard Hall (4)
26 Record retailers or record label
for Morrissey and Manfred Mann
(1-1-1)
27+28D Sex elsewhere includes
something from 808 State (2-2)
30 '— Sweetness', by MC
Hammer (2)

ANSWERS FROM JANUARY 11 ISSUE

Across: 1+21A Does This Look Infected, 7+10A+11A Be-Bop-A-Lula, 8+25A
Nick Power, 12 Vines, 14 Melvins, 18 Nun, 20 Wig, 23+15A+30A A Big Hunk
O'Love, 24 Ei, 26+28D Fat Neck, 29 Youth, 31 Nice, 32 Union Gap, 33 Kes.
Down: 1+9A Don't Bomb When You Are The Bomb, 2 Escapology, 3 Headline
News, 4+19D Sheela-Na-Gig, 5 Ochs, 6 Kubrick, 7 Bummed, 13 Cult, 16 On,
17 FEAR, 22 Datsuns, 25+27A Patio Song, 26 Freak, 30 Lea.

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2003: CHINESE YEAR OF THE ROCK

Love or hate the bands (and god knows I personally despise Dashboard Confessional to the very depths of my being), your list of 'bands to watch' every January is a good signifier of the kind of year we can expect in music (*NME*, January 18). In the lean post-Britpop years it seemed more of a wish-list, a random gaggle of potential scene leaders that you'd chucking at the wall to see which one would stick (answer: none, Travis ate them all). Then the last two years your list has practically foamed at the mouth over bands like The Strokes, The Vines, Black Rebel and, er, Fischerspooner. But judging by this year's *NME* Hot List, 2003 is going to be the best year in at least a decade.

Why? Because there's no incongruous gimmick bands like Fischerspooner (except Har Mar Superstar, ugh) and no obvious one-trick-ponies performing someone else's very old trick (eg The Parkinsons).

There's just bands that build on already established formulae without resorting to impersonating last year's list. So, from what we've heard so far, The Kills and The Hiss are great new twists on the New York smack chic thing, The Warlocks look like they're gonna deliver us some good ol' drug'n'roll in the classic vein of Spiritualized and Jet continue the steady flow of AC/DC



covers bands from Australia (which I think will start getting a bit boring in about 15 minutes).

So essentially we're getting new variations on ongoing genres, proving that the resurgence in great rock music (or new rock revolution, if we must) is built to last, plus second albums from the originators like Black Rebel, The Strokes and The Corral! Re-bloody-sult!

The most exciting prospects for 2003, however, look like The Sleepy Jackson and Kings Of Leon. At last, after the atrocity exhibition that was the new acoustic movement, some dozey, Southern-fried pop-country you don't want to smack in the mouth to stop it whining all the time.

In ten years of almost unhealthy obsession with the future of music, I've never looked forward to the year ahead so much. Cheers, *NME*, you can shake me out of my reverie in 2004.

Carl Henry, Stoke

Glad to be of service, Carl. We had a hell of a job coming up with an *NME* Hot List worthy of gazumping last year's magnificent 12, but we think we pulled it off. And the best bit of it all is that you ain't seen nothing yet. The majority of bands in the list have yet to release debut albums, and think of everything else we can look forward to – the live shows, the disgraces at award ceremonies, the smack habits, the marriages, the prison sentences and the obituaries. Oh, and re: Dashboard Confessional, you just wait 'til your next messy break-up. You'll be digging Dashboard then. Mmmm-hmmm – IA

2003: SHITE, CLAIMS PROFESSOR

Re: the *NME* Hot List 2003. The Basement look like a bunch of fucking students. That Kills piece had more pictures of Bobby Gillespie than should be legally permitted in a single publication. Clipse's appearance smacked of tokenism – and don't get me started on Jet, I mean so they've written a song about Craig Nicholls – SO WHAT? They look like the offspring of Alf 'Flamin' Hoon' Stewart from *Home And Away*. I haven't heard of many of these bands, but there are loads of brilliant bands out there that

should've made the list – The Distillers, The Used, Million Dead, Nylon Pylon. *NME* Hot List? It read more like a damp squib.

Professor Sweet, University Of Rock

Wow! Those ten bands look amazing! How cool are The Kills? Hotel looks like Andy Warhol and VV is a total rock goddess! The Warlocks and AFI looked like a total bunch of freaks! Kings Of Leon looked totally amazing! And from the sounds of it, The Hiss, Jet, The Sleepy Jackson, Clipse, Dashboard Confessional and The Basement all look totally

brilliant. Just one gripe, while I'm creaming my pants with excitement about how the bands in your list look amazing, it's just I haven't actually heard of any of them and there isn't an indie record shop where I live. HELP!

Apricot Simons, via email

If you can't wait, Apricot, try *NME.COM* – there's a microsite where you'll be able to hear them for yourself. And if you haven't got access to the web, count yourself lucky! I mean, have you read the papers recently? Terrible place – IA

GR-8 MILE?

I've just got back from seeing Eminem in *8 Mile* and I've got to say: it was brilliant. He comes off as charismatic as he is on his records. And the rap battle at the end was amazing. So now he's scared middle America and starred in a movie – those Elvis of hip-hop predictions seem to be coming more true by the day... what next? National service?

Scott Hobsuckle, Belfast

I went to see *8 Mile* yesterday and while I thought Eminem was good and everything, he was essentially playing himself.

I think the test for his acting will be when he has to actually act. On my way home I picked up a copy of *NME* and read with interest the story about Jay-Z saying his next album will be his last (*News*, January 25). And with Eminem likely to spend as much time in Hollywood as in the studio in future, that takes two of the best rappers of their generation completely out of the game. Why can't they stick to their day jobs? And will hip-hop ever be the same?

Rhys Chang, via email

Probably not. Eminem and Jay-Z are indisputably two of the greatest rappers, and Eminem one of the biggest pop stars of all time. But having each reached the artistic holy grail – commercial and critical success – where do they go from here? As they've shrewdly realised, it's almost always downwards. So you have to respect how they want to move on. But it could be a good thing. If it takes the 'retirement' of two of its biggest stars to give the rap industry a shake, throw up a new Jay-Z or Marshall Mathers, then maybe it's worth it – IA

FIRE IN THE MAILBAG!

What the hell is going on with the Electric Six video? Freaky man making out with what looks like his gran. Respect for bringing the weirdness to *Top Of The Pops* and for bringing the pencil moustache back into fashion. Here's to their next single 'Gay Bar'!

Tom Shimmelin, deep down in the valley

THANK YOU FOR THE MUSIC. NO THANKS, OASIS

Went to see The Music at Brixton Academy and the whole thing made me think about Oasis and all the letters you receive about them. I mean, WHO CARES??? Should we really be devoting any time to that washed-up mess of a band when we have the likes of The Music around? Is that the sum of British music today – Oasis and their publicity stunts?

The Music are amazing. No feuding, no sulking, no rude comments and definitely no broken teeth. When you have the songs you don't need the gimmicks. Liam Gallagher eat your socks and learn to dance. Standing still doesn't make you cool, it just means you can't be arsed.

Robert Harvey Rocks, via email

FEAR AND LAVIGNE IN NME

Re: Avril Lavigne (*NME*, 18 January). Avril Lavigne is the figurehead for a movement of



know-nothing idiots who think that sticking on a pair of baggy pants represents some sort of act of rebellion. Like some kind of Starbucks of punk, Avril Lavigne is the very moment at which the conservative, conformist and unquestioning got themselves the mascot they deserve – bland, vapid, meaningless and shallow. A pseudo-punk pop idol – that's just what the world needs, isn't it? Oh, and your music sucks too.

CJ Davies, via email

ROBINSON: THE WEAKEST LINK?

Peter Robinson's review of Kula Shaker's 'Kollected: The Best Of' (*NME*, January 18) was a disgrace – this guy should be delivering *NME*, not writing in it. I'm tired of new shite being masturbated over when none of it is as good as Kula Shaker. There's not much point in writing any more, I've wasted enough time already.

Gavin, via email

Doesn't Peter Robinson ever get bored of throwing lame personal insults at Crispian Mills? Haven't you lot slagged them off enough?

Jennifer, via email

No, Jennifer. Why, only today Peter has claimed that Crispian Mills has BO – IA

PS...

From the darkest recesses of the NMEmail bag

Just reading the January 18 *NME* and have spotted a terrible mistake. Turbonegro are not from Sweden... they are from Norway!

Turbonegro fan, Norway

Picture This – a place where stalkers run free of the law.

Victoria Baptiste, Perth

Where are The Warlocks from? Judging by the picture, Castle Greyskull...

Vanessa Ackerman

Why is Annie Lennox on the cover of *NME* (January 18)?

John, Nottingham

Didz – consider yourself off the cool list for life!

Jack, Dubrovnik

PICTURE THIS



WILL, LONDON

"This is me with Thom Yorke just after opening night of the summer tour in Lisbon."



NEIL'S CHILDREN, MAJORCA

"From Isladencanta festival, Majorca, with Pete from The Libertines. Contact us Petell neilchildren@yahoo.com"



LINDSEY HAMMOND, MANCHESTER

"Move over Ryan – I am Jesse Malin's best friend now! Note how Jesse's eyes are rather bloodshot."



ADRIAN EVANS, SWANSEA

"This picture of me and Joe Strummer was taken last summer at Manchester Move festival. We are truly gutted by his death."



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JANUARY 2003

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